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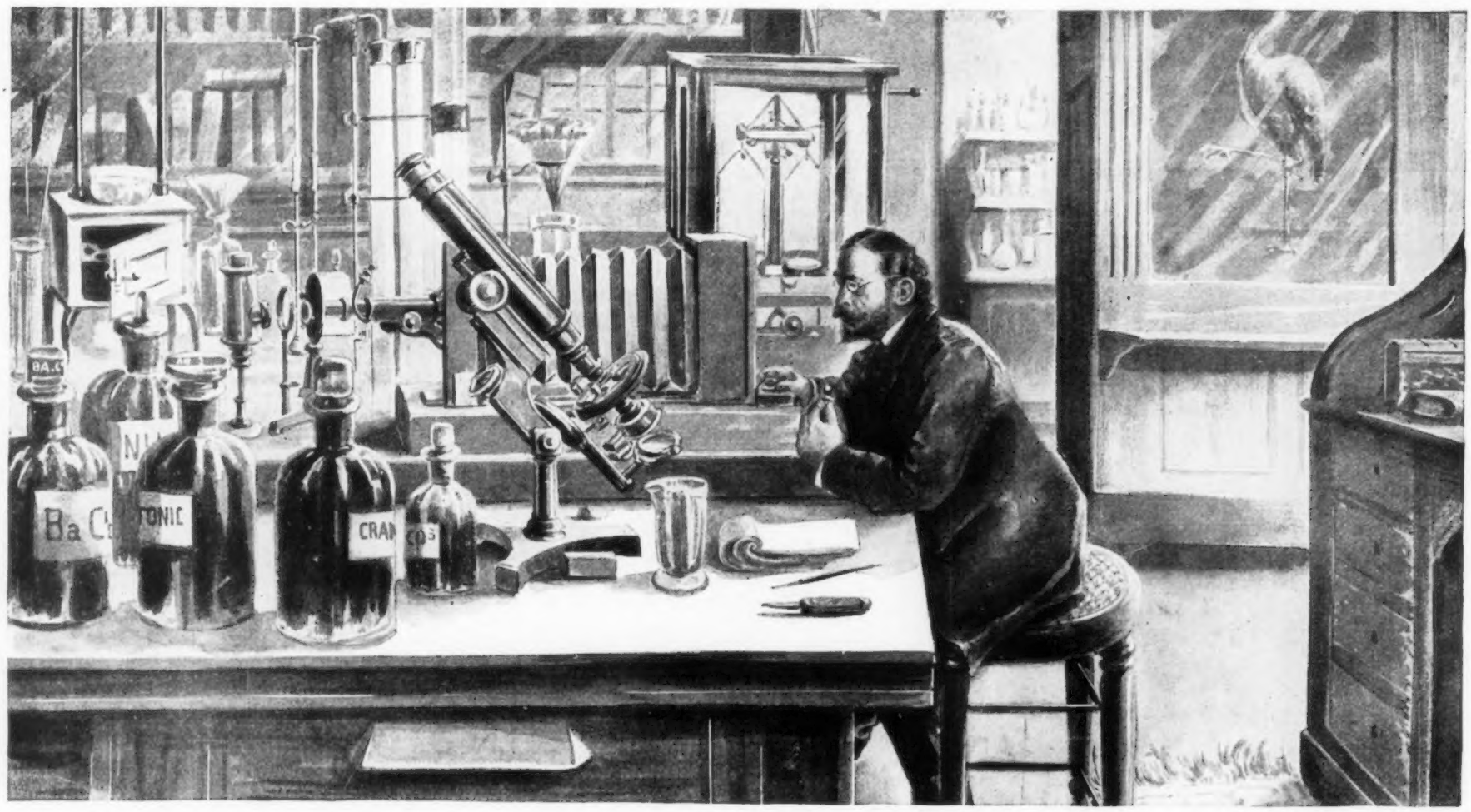

This illustration represents Dr. Eugene Fahrig, Chief of the Cranitonic Hair and Scalp Laboratories, investigating diseases of the hair by means of the microscope. In an examination of 1,000 samples of human hair submitted by different persons the Doctor found 24 different diseases of the hair and scalp, some of which were extremely dangerous, others contagious and still others of a serious nature. All the result of a lack of care of the hair. Perhaps you have been careless about your hair and would like to know a lat: out it.

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that causes Itching and Dandruff, followed by Falling Hair, Gray Hair and finally Baldness.
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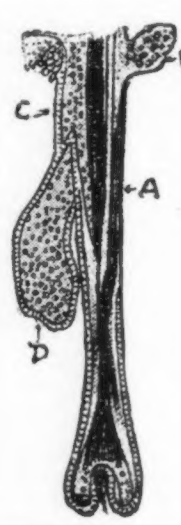

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FOR THE SOIREE.

(Described on page 43.)

IT is very difficult to single out distinctive styles from the large list of generalities that there are in the fashion world, for general becomingness bears an important part in this ever-changing kaleidoscopic glass, and when one pays the respect due it, style is simply the adaptation of certain prescribed items to the individual.

Blue continues to hold its own for popular colors, and is most seen in the lovely sapphire and cloud effects. Zibeline, the long-haired cloth, with its sheen of silver, makes up most attractively in this, and much stitching is seen, with buttons and cord ornaments for decoration.

* * *

There is a great rage for mauve in cloth and crêpe de Chine gowns, with hats of shaggy or satin felt, wreathed with purple grapes or pansies. Sometimes a mass of pinkish-lavender violets forms the flat chapeau. The all-white hat is in the majority for smart wear, and this may be of Irish lace, with a sweeping, fluffy white ostrich plume, devoid of any suggestion of color, or it may be of satin beaver of the shaggy order, trimmed with lustrous white satin grapes, with foliage of white satin and velvet.

* * *

Plaid is very much in vogue for shirt waist suits and blouses. For the former, subdued blendings of dark blue and green are used, with epaulettes of stitched black taffeta, and collar, cuffs and belt to accord. The addition of medium-sized steel bullet buttons aids in the pleasing result. For shirt waists, gayer colors, in which a great deal of red is infused, are more fashionable, and if the waist be of silk, a stock and tie of the material are provided, with a Duchess front closing adorned with large pearl buttons.

* * *

Buttons are worn in profusion, and vie with stitching for decorative purposes. Even the new turnovers, with their elongated ends, are trimmed with them, in diminutive styles, the preferred color being black.

* * *

Distinguished by the name of Bulgarian embroidery are some of the stuffs utilized for the embellishment of gowns. Rich, contrasting shades in bizarre designs are characteristic features of this novelty, and the pattern is of a set, conventional order. The tapestry embroideries come under this classification, and are generally confused with the other. Both are equally popular, and one can make no mistake by adopting either. Narrow cape collars, with stole ends, stocks, cuffs and belts if desired, are fashioned of it, and pipings of black or white peau de soie or satin are used for an effective contrast.

* * *

The flounce has almost entirely disappeared, unless terminating at the sides and leaving the front gore in panel effect. Plaits, both in box and side style, and tucks stitched to simulate plaits vary most designs in skirts, the adjustment of which around the hips is smooth and snug. Hip yokes of the same material are used, but defined in contrasting color in laces, silk or appliqué, have been utterly discarded. The habit-back is as popular as ever, and may be outlined by a stitched band of the cloth used in the construction of the skirt or of taffeta.

* * *

Stitchings of white impregnate numerous gowns, and on black or blue are most effective. Street costumes of sapphire blue taffeta, or in Sapho satin are elaborated in this wise, and worn with hemstitched white linen turnovers.

* * *

Separate blouses or waists of velveteen or velvet are comme il faut at present, and no woman should be without at least two of these natty articles. The metallic velvets take the lead for general utility and street usage, and black and dark blue are favorite colors. These waists are made severely plain, with two box-plaits arranged at the center, where the closing is invisibly made. Large silver bullet buttons may be used as an ornamental touch, and generally the stock displays a turnover of light blue taffeta, embroidered in black, or one of white or scarlet may be substituted. The sleeves are fashionably bouffante at the wrists, and droop over neat strap cuffs, also decorated with bullet buttons. Waists of white corduroy and velvet or velveteen in delicate colors are also stylish, and of these there can be none prettier than one in sky blue velveteen, laid in tuck plaits, and stitched in white or black, with the little accessories of collar, cuffs and turnovers to match. Most of these creations are given the tailor finish, with elaboration allowed only in the adjuncts, and are considered ultra-smart for ceremonious functions.

* * *

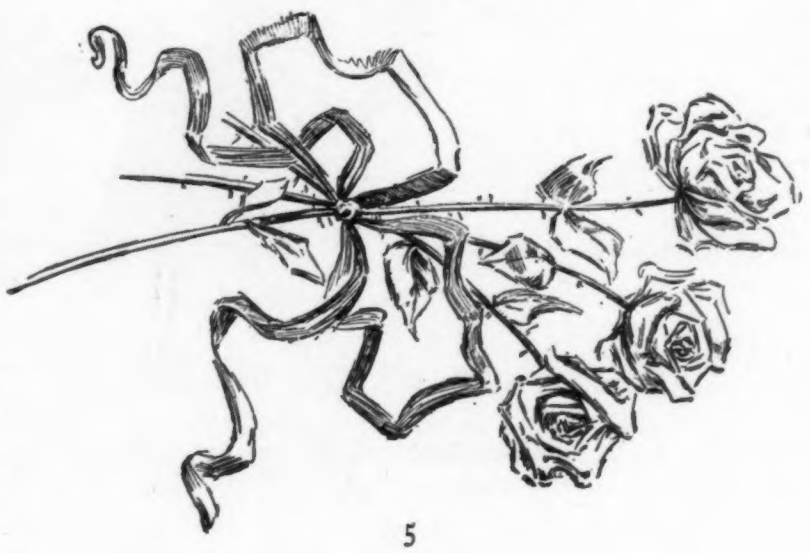
A satin waist should also be included in the wardrobe, and one in rich berry red is an attractive addition for wear in the house on cold, dull days. Stocks and ties of black and white supply the necessary contrast. Simple styles prevail for these, and buttons are added, for either use or ornament, as desired.

* * *

Fans indicate the resurrection of spangles, and there are but few designs that do not scintillate and glitter with tiny disks of gilt, silver, rhinestone or jet. Watteau styles are dainty, but not so much in demand as those of silver and white gauze, or chiffon studded accordingly. Fans of ostrich feathers enjoy the preference of those who can afford them, and are the inevitable consequence of fashion's return to the feathered tribe. There is much individuality exercised in fans, and therefore they should be considered with due care.

* * *

The fashionable boa extends over the shoulders, in imitation of the old-fashioned pelerine, and for the opera there are muffs to match, constructed in enormous dimensions. Accordion-plaited chiffon, with edgings of Liberty silk, is a favorite material. Single flowers, such as pink roses, violets, et cetera, in chiffon, are disposed in fluffy folds around the neck, and also on the long jabot ends. These same conceits are made of lace and fur, and the result is most gratifying, especially with a union combining ermine and Irish lace.



ELABORATE WAISTS IN SILK.

(Described on page 43.)

BEVERLY'S CHRISTMAS TREE

She handed him a card from a diminutive affair in white leather and turquoises.

By LUELLEN TETERS.

BEVERLY stood on the corner waiting for a car. The wind blustered and howled around the tall buildings, whisking hats off unceremoniously, and blinding the eyes with dust. A farmer's wagon, piled high with fragrant masses of evergreens, rolled into view, the driver vociferously shouting his goods.

"Christmas trees, Christmas trees! Here's your Santy Claus trees. Everything ready for the presents. Christmas trees, Santy Claus trees!" He leisurely reined in his horses in front of Beverly.

"Here, sir, get a tree for your little ones. Here's a beauty; only fifty cents, stand and all. It'll hold drums and carts and horses—everything you want to put on it. I'll tell you what I'll do; I'll throw in them red berries, too. There was a lady around the corner just bought two."

Beverly shook his head with indifference; the pungent odors of the pine recalled to him long forgotten walks of his childhood through the winter woods in quest of holly. He shook off his abstraction hastily. A young woman in a velvet gown was passing in a carriage, on whose high seat the green and white livery of the coachman and footman made a pleasant bit of color. Her blue eyes met his quizzically as the rural vender urged him to buy. Perhaps he returned the look with some of the admiration he felt, for a faint rose blush suffused her delicate cheeks. There was another reason, too, but she did not know it. He had seen her often before in a fetching scarlet coat on the golf links; he had noticed her at the seaside, and admired the easy grace of her body as she swam out beyond the danger lines. He had found himself wishing sometimes that she might require his assistance to get back, but she never did. Nor could he, being the gentleman that he was, obtrude himself ever on her.

A minute's hesitation, and she bade the coachman stop.

"You may purchase me one of those trees," she told the footman, who had sprung lithely to the ground. Beverly let his car go by while he pretended not to watch the consummation of the sale. The vender insisted on one of his own selection, while the young woman endeavored to choose according to her own taste. The situation was ceasing to be laughable, and threatened to be serious, augmented, as it was, by the countryman's native stupidity. The young woman cast an appealing helpless glance in the direction of the apparently indifferent spectator. He took an undecided step half way, and stopped, courteously doffing his hat.

"Pardon me—may I be of any assistance to you——?" he asked.

The young woman colored faintly.

"I am such a poor judge of trees," she explained. "Perhaps you would not mind telling me if the branches should be long or stubby? And don't you think a holly star for the top would be prettier than a heart of red immortelles?"

"I—I like hearts better," Beverly stammered, hoping she would not detect his complete ignorance of everything in the botanical line.

"Oh, but the star is for Bethlehem," she cried hastily. "A suggestion for the day."

"I am afraid I had forgotten," Beverly said quietly. "Christmas has long been a mere myth to me." He brushed the frondes over, intent on finding one to his own taste. A graceful representative, with long, sweeping boughs rewarded his search. He was resolved on not taking advantage of the opportunity she had created, by forcing himself on her acquaintance.

"Do you like this?" he asked finally.

"Do you think it will hold enough?" she queried. "There are toys for a large family to go on it—arks, dolls, dishes, guns, and other things dear to the juvenile heart."

"I think it will be sufficiently large for the needs of your family," he replied.

"It—is not for my family," she took the trouble to enlighten him, "but for some protegées of mine in the University Settlement. Their father and mother are dead. Christmas has never meant anything to them—but this year I intend that they shall know its full sacred meaning."

Beverly was silent. It seemed a familiarity to tell her how noble he thought such kindness was; he could only think it.

"You will make them very happy," he said after a while. "I wish I could do something as good. I wish I could send a tree to some one; aren't there some others that I might borrow for the time?" His voice was eager and earnest. The young woman put her chinchilla muff to her lips and meditated for some few minutes. Then she turned to him with a slow, sweet smile.

"Yes, there are. There's a widow and several little ones just below my little family. They have been made comfortable, which means only warm clothing, food, and heat. A tree to them would be a luxury. Their Christmas dinner will probably be, as usual, of boiled potatoes and bacon or meat."

"No," cried Beverly, with feeling, "it will be turkey and the necessary accompaniments."

"Oh, you are kind," she said, gratefully." I had better give you their number; here it is. And, if you do not mind, I will take the tree down now with mine."

"I fear it would be an imposition——" he began, courteously.

She shook her head protestingly, and he was fain content to have it so. He directed his attention to finding the largest specimen possible, and with it an abnormally red heart of immortelles, a six-pointed star that would have startled the astronomical world, and a wreath of holly. As the carriage rolled away he also slipped an extra bill into the countryman's hand. Christmas was ceasing to be a myth to him.

Beverly returned to the corner and looked down the thoroughfare where the shop windows glittered with tempting baubles and articles of virtu. The car that was approaching would take him to his club, where he had intended making the fourth hand at a quiet game of cards; but it was the opposite direction in which he walked, away from its atmosphere into one that revealed the mysteries of toyland and exhibited strange animals, whose anatomy would have puzzled the most credulous of natural historians.

He mentally planned the purchases he should make; first, a pot of growing flowers for the indefinable cheer it imparted to a room; and toys—he stopped in desperation. He actually could think of nothing but toys, for all he realized that in their present circumstances, the family must have many more important demands. It was certainly inevitable that he first make the acquaintance of his charges and find out their needs. He had no sooner arrived at this very sensible decision than he found himself in a cab, with a pot of ragged feathery white chrysanthemums in his lap, as an introduction to his good intentions, and being driven rapidly along the street. The tenement house before which he stopped did not look inviting, but evidences of the progress of civilization were revealed in attempts at cleanliness in the shabby curtains and washed windows. There was a swarm of poorly clad children out in front watching his arrival with round, curious eyes.

"Look at de swell," one of them, evidently the leader of the coterie, cried in an audible sotto voice. "My! ain't he a poster wid dem white mums."

Beverly waved his hat merrily, and bowed low in mock gravity.

"Will you kindly tell me where the Widow Sullivan lives?" he asked, with good humor. "Santa Claus has sent me over on an errand."

"I'm her kid," the youthful gangster made himself known. "Tommy's my name, an' dis is Pat Mulligan; an' dis his li'l sister, Biddy; an' dis my brother; he's a tattletale. An' dem two over der, 's named Epstein. Dey ain't one of us, is dey, boys?"

FASHIONABLE DESIGNS IN VELVET.

(Described on page 43.)

A loud discord of protests arose around him. and the little Epsteins, whose nativity was indeliby written on their faces, withdrew and eyed the others furtively from the corner of the house. From their aggressive looks sedition was imminent. Beverly heroically shook hands all around to forestall developments.

He was completing a Chesterfield bow, when the sound of wheels grating over the cobblestones filled the air, and a carriage and footman in impressive dignity appeared around the corner. The youngsters set up a discordant howl of delight.

"Dere's Miss Kent," they cried jubilantly. "Hurrah for de leddy."

Beverly tried to hush them as he turned around with a very red face. But evidently the young woman in the velvet gown was accustomed to such a lusty reception, for she took it with a pleasant nod and smile, which ended in a bow as she recognized him. Beverly advanced, thinking that this appearance demanded some explanation, the chrysanthemums making a background behind him.

"I decided it was necessary to first see my charges," he said awkwardly.

"You were wise," she commented, as the footman helped her out. "If you wish I will take you up there now. I hope your heart isn't weak; they live three flights up. Mordaunt, you may follow with the gentleman's tree."

The children clapped their hands at sight of the massive evergreen, as the immaculate footman shouldered it and moved in solemn dignity behind his mistress.

The stairs were endless, the passages dark; on the landings they had to pause for sufficient breath to take them up the next dizzy flight. At the end of a hall a door stood open. Beverly followed his guide toward it, and stepped aside as she knocked on the panels. A woman sewing by a window dropped her work and arose, bidding them enter. She was tall and thin, with spots of scarlet high on her cheeks.

"Mornin', Miss Kent," she cried cordially, "come right in.'

"I have brought you a visitor," the young lady said, shaking her hands.

"Mr. ———," she paused in embarrassment.

"Beverly," he supplemented quickly, handing her his card, and with it his business address, which only informed one the hours at which his bank opened.

"He is anxious to see the children. Did those socks do for the baby?"

"Oh, ma'am, they was elegant. He's worn them a week already, and they ain't soiled one bit."

Beverly gazed considerately out of the window, while Miss Kent blushed.

"You look well yourself," she hastily interposed. "How would you like to have a Christmas tree?"

Mrs. Sullivan clasped her hands in silent ecstasy. "Lord love ye, Miss," she cried in joy.

"Mr. Beverly has brought you one," the young woman continued. "Here, Mordaunt, put it down. The toys and things will be sent over some time within the next two weeks."

They took their departure amid hearty and profuse praises, divided between themselves. It was an enjoyable novelty for Beverly, who, for the last few years, beyond a few old servants and employees, had had no one on whom to bestow gifts. It was not that he liked to be thanked, but he relished the power of being able to make another happy.

"Now you see," Miss Kent said as they descended the spiral-like stairs. "This is what your rashness has drawn on your head. There are several little Sullivans."

"I have nothing to regret," Beverly assured her. There was a remembrance taunting him of those long summer days when he did not know her, and how pretty she looked bobbing among the white caps in her crimson bathing suit. "My only perplexity is how to buy appropriate gifts. Toys are easy enough, but my shopping for the last fifteen years has been only for apparel pertaining to men. It would hardly be proper to send Mrs. Sullivan a smoking jacket or a pair of hunting boots."

She laughed idly. "A gingham kitchen apron would probably please her more than a piece of Sèvres," she replied.

"That's just it," he cried. "I am not educated in the whyness of those things. I am so stupid."

"Can't you get some one to help you?"

"No," gloomily. "My acquaintances are just as dense as I. What few women I know are engrossed in buying match boxes, with monograms for their sweethearts, and my men friends are all married and speculating on shoes and stockings for the nurseries.

"I might write out a list for you," she said thoughtfully.

"You are really very kind, but a list is simply so much paper to me. I would probably pur-

chase a red apron for Mrs. Sullivan, or ease my conscience by sending her a fierce orange hat."

"I wish I had met you in a conventional manner," she said impulsively.

"Can't we pretend that you did?" he suggested, as the footman passed them and stood impressively by the carriage. Miss Kent made a motion to him with her hand.

"You may drive to the Murphys," she ordered. "I will walk. It is so unconventional," she resumed.

"Still, it is within the law," Beverly hastened to say before her maiden scruples ruined his chances. "What is an introduction but a mere empty custom, established by an artificial formality? I think the savages have the best of it. They eschew all the petty shams, and if a man even wants to marry a woman he seizes her and carries her off by bodily force."

"How romantic!" she cried. "I have always wished that some one would steal me from a window on a starlit night, and carry me off on a black horse."

"I suppose a white one would not do?" he inquired, as he piloted her around some boys playing marbles.

"No," she sighed. "There's so much glamour about a black one. I associate it with warriors bold with silver spurs, and true lovers' knots of blue ribbon. Our modern life has so little romance in it. We meet each other by rule, we talk by rule, we eat prescribed food and we dress according to fashion. I am sick of it all —tired of not being real."

Beverly looked at her keenly.

"Do you know," he asked her, "that this acquaintance of yours and mine is decidedly not by rule? I suppose we might call it being real."

"I am very glad of it," she declared with spirit. "I should much prefer meeting you this way than in a ball-room."

"But—it has its disadvantages."

"Why——?"

"Perhaps you would have honored me with a waltz—or a tête-à-tête in the conservatory, while you cheated that other man out of his waltz."

A flush as radiant as the first pink of dawn stained her cheeks.

"We might pretend that, anyway," she said demurely.

"Then—will you let me tell you how very effective your pale pink ball-gown is?" he asked solemnly. "And you waltz divinely. And—if I had met you at a ball, would you have sat out that Other Man's number with me——?"

Miss Kent glanced up the street where her carriage glistened before a long row of unsightly houses.

"One does so many foolish things at a ball," she murmured, not raising her eyes. She faced him suddenly, extending a neatly gloved little hand. He took it as a dismissal. "You must let me thank you for your interest in my poor," she said. "I appreciate it very much——"

"I only wish I had thought of it sooner," he replied, as he held her fingers for the second during which time he noticed the joyous light of her deep blue eyes. "Half of the apparent selfishness in the world is only pure ignorance. And now—I have gotten into a deeper plight than before. I don't know how to buy suitable gifts." He tried to look as doleful as possible.

"I suppose——" she hesitated in confusion.

He mastered his hope sufficiently to regard her calmly. There was a faint little belief in her proffered assistance stirring within him.

"I only wish I had met you conventionally, then I—I might have helped you," she said shyly.

"Can't I introduce myself——?"

Miss Kent scanned the rigid line of housetops as if they were some of the rules of convention that measured her actions. Then she turned to him with a pretty toss of her head.

"I defy convention," she cried; "I am very glad to meet you, Mr. Beverly."

Her tones were of the stereotyped intonations. "And do you like the opera? now we are acquainted."

"Oh. no," he protested, "you have not asked me yet how I liked Irving, and have I read The Crisis—they all go together——." They both laughed like two children. A footman in green and white livery made a silhouette in advance of them. Miss Kent's mirth ceased abruptly.

"There's convention again," she sighed. "Mordaunt—he always makes me think of the proprieties of life—how to eat cheese and when to serve an entrée. Fancy a life shadowed by that. Well, good by——"

(To be concluded in February number.)

DEVELOPMENTS IN SILK AND SATIN.

(Described on page 43.)

SMART DESIGNS IN FURS.

THERE is a certain trimness and air of chicness about the fur garments of the winter, despite the heavy skins of which they are made. Combinations are plentiful, and the important features are the shaping of the sleeves and cuffs and the outline of the collar and revers.

Since these wraps are designed especially for cold weather, the depth of the collar is a very necessary consideration, and for that reason it either conforms to the shawl order, or it may be made in flaring style, to roll around the neck with revers, giving stylish completion.

A long coat is almost indispensable, whether it be of cloth, silk or fur. In this latter quality it partakes more of the nature of a luxury, when developed of mink with bands of the same affording the decoration of the bell sleeves, and the lower edge of the coat. Generously-sized revers and a rolling collar add to the general aspect of good style, and the fronts are carried down in stole fashion and end in tails. A rich ornamentation lies in a jeweled belt set with topazes and buttons to match that adorn the fronts and sleeves.

The jaunty box outlines are well-proclaimed this season in various furs, but the most popular of these by far are the constructions in gray squirrel, with pointed revers and a deeply flaring collar of ermine. Voluminous bishop sleeves gathered into conventional cuffs of ermine are adopted and a novel device is exhibited in clusters of tails headed by jeweled cabochons that conceal the closing, which is made slightly at the left of the center.

Jackets that extend a trifle below the waist-line are admired because of the girlish air they impart to the figure, and there is a wide latitude of choice allowed in the finishing of the neck. Peplums may be introduced, headed by a jeweled, metal or satin belt, and a shawl collar of ermine, which may roll all the way down with the fronts. These coats, developed in "baby" lamb, are very smart, and coat sleeves may be substituted for the bishop ones with flaring cuffs of ermine, and the conventional revers and rolling collar replace the one in the popular shawl outline.

Evening wraps, shaped like capes, in white broadcloth lengthened by a unique circular flounce, and decorated with white bear, or in ermine and white bear, lined with frosty white satin, are veritable articles of extravagance when one considers their perishable textiles. But lovely woman must have them, and charming temptations are available in all of the exquisite pastel tints, in cloth, and in solid constructions of fur.

A sealskin coat in three-quarter length with revers, facings and collar of chinchilla is a wise selection, especially for midwinter, when sleet and snow fill the air. Turn back cuffs and a muff to match complete these stylish top garments. The inevitable long boa extending to the bottom of the skirt, with a finish of tails, is seen as much as formerly, and sable, rich and lustrous, brown bear, squirrel and mink vie with each other in the materials employed.

Shorter neck-pieces suggestive of the popular pelerine are preferred by some women in these same furs.

Chinchilla furnishes the accessories of a chic little jacket in Persian lamb, and the tapering revers extend to the waist-line, in becoming style.

Seal also accords attractively with chinchilla, as is exemplified in a short coat that extends below the waist-line, and an elaborate air is obtained in the stylish revers and cuffs of this beautiful silvery fur. A fitted collar extended in tabs that are completed with tails is another pretty adjunct for wear with velvet or cloth costumes intended for the street. These articles may be fashioned of chinchilla, gray squirrel, seal, sable or any desired fur.

Jabots of silk muslin and lace lend a fanciful appearance to a pelerine boa of brown fox, and jeweled cabochons give a resplendent touch.

Tails finish the ends, and an oddly-shaped muff that embodies the same materials of fur, jabots and cabochons completes a highly artistic ensemble.

Jeweled belts are meeting with much favor in heading peplums, postilions, and in defining the sloping line of the waist.

There is nothing prettier than a jacket of Persian lamb, with motifs of chinchilla. The shaping of the revers and collar contributes largely to the air of elegance. Seal would be stylish as well, or gray squirrel might be employed in its place.

Montagnac coats, in automobile or three-quarter length, are innovations in stylish apparel for street. Fur is combined in their construction, the main material being either moiré velours, velvet, satin-cloth, or peau de soie. Filet net is usually employed for the square shoulder collar and stole fronts, and a white satin lining utilized.

CHIC RECEPTION GOWNS.

(Described on page 43.)

CHRISTMAS GIFTS.

"Chill December brings the sleet,
Blazing fire, and Christmas treat."
—SARA COLERIDGE.

THE dearest of all childish beliefs is the myth of the Yule-tide when Santa Claus, with his tinkling reindeer, his sled piled high with presents for young and old, creeps stealthily over house-tops and roofs, to finally slide down the chimney where an array of empty, yawning stockings commands his immediate attention.

Apart from this time being for the exchange and presentation of presents the material expression of peace on earth and good will to men, it has also become associated with family reunions and the coming of the welcome guest, for whom the proverbial fatted calf must be killed. Preparations for Christmas are numerous and elaborate, yet the cheer of the holiday does not depend on this, for it is found among poor as well as rich.

Since he who giveth is blessed, after you have made your plans for each of your dear ones at home, and those absent, with friends, devote one little thought to making some outsider happy, some one who has lost the cheer of the Yule-tide, and embittered and lonely, faces a day of gloomy review of the past. It takes but little to please one, for intentions count for all, and the spirit in which the gift is bestowed outweighs all value. The poor are taken care of by societies for that purpose, and the numerous aid branches of the church. Their cheer is assured. But among you, around you, everywhere, in your midst even, surrounded by an impregnable atmosphere of pride, there is some one who fails to recognize the day as the birth of Christ, the day of peace and good will on earth, and enshrouded in regret, passes an intolerable day in loneliness. That is the one for you to make happy, with some thoughtful remembrance. Flowers, a book, some article of personal use, each is appropriate, and carries with it the breath of good cheer.

As for the buying of Christmas gifts, volumes might be written. Age, tastes and circumstances must be considered, and a very important item is the appropriateness of the gift. For it would certainly be incongruous to bestow a costly fan on some one who never devoted any time to society, just as would be a smoking set to a man who was not a devoté of the "brown weed beauty." Men require not a little anxiety in the selection of presents for them that shall be truly acceptable and perform their mission in being "exactly" what they wanted. The funny papers have familiarized to us a type of wives who, with best intentions, give their lords and masters boxes of atrocious cigars—which in all magnanimity of the husbands, are kept for callers (?), yet doubt exists as to the grain of truth being there since the donor leaves her selections to the cigar dealer. But, since discretion is the better part of valor, it is best to leave such gifts to a man's own taste, for there are countless other articles that are just as acceptable. Umbrellas, with natural wood handles, are good selections, and if a monogram is wished, a silver plate for that purpose is on the head of the handle.

There are very attractive trinkets in gun metal, such as match-box, card-case, cigar case, et cetera, and if a figure in repoussé is not the main embellishment, small jewels are inset in all-over pattern, or in some well defined device. Gun metal is exceedingly smart just now, and men like it because of its unobtrusive color; again, too, it has the advantage over French silver in that it never discolors or tarnishes.

Ebony in articles for the chiffonier, toilet, and shaving stand, is always appropriate, and instead of silver plates with monograms, the detached monogram in silver is the decoration on the back.

A seal, in a ring or charm, is likewise proper, and if desired, a box of fine sealing-wax may accompany it, or a gift of white linen paper, in "correspondence" style. If no coat-of-arms is in the family, a neat device may be selected, or a Greek head.

A bath-robe in Turkish toweling, or in soft gray, or rich crimson ciderdown, with a silk cord ending in tassels makes a useful and much appreciated present, and slippers in felt or toweling to match should be included. Smoking-jackets and house-coats come in this line, and in these the ingenious embroiderer may express her own originality. A dark blue quilted silk coat, with facings of Indian red or crimson silk appeals to one because of its radiant colors, for any garment intended for indoor wear should be of some cheerful, not depressing, hue. Brown with hunter's red or English pink facings, is in good taste, as well. For a simple house-coat, Scotch flannel in invisible stripes, in gray, or alpaca, is much in vogue. Neat facings of black silk, with frogs, or cord loops give it an air of extreme good style. Pockets are an essential, and may be inserted obliquely or in patch style.

Drinking cups in Bohemian glass, pewter, or silver, have numerous admirers, and the inevitable silver flask, or leather with silver mountings, for the traveler, is always welcome.

For children, one has an unlimited territory to explore, for toys embrace every idea imaginable. One of the newest, the little boy with the geese, familiarized by the advertisements of a popular patent medicine, is embodied cleverly in a sawdust creation, and automatic toys abound in profusion, from jumping and performing bunnies to fiddlers and dancers. A set of furs, baby pins, diminutive kimono, with Chinese pointed slippers to match, are all available, and perhaps answer a want more than toys.

For the maiden, there are fans, opera-glasses, neck-chains, bracelets, slippers, perfume, boots, gloves, boxes of initialed linen handkerchiefs, smelling-salts bottles, lorgnettes, and articles for the toilet table from which to select. Cases for turnovers, stocks, or veils, may be made at home, in either satin embroidered in sprawling pink-petaled roses, or the exquisite tints of the forget-me-not, or blue-eyed violet. These receptacles are interlined with cotton wadding made redolent with sachet powder, and may include a case for the corset or corset-waist, one for the garters, and another for purposes alluded to above. Such a set is especially appropriate for a prospective bride, and her favorite flower and color are generally embodied in the construction.

Dainty handkerchiefs inset with real lace insertion, or winged butterflies in the corners, and frilled slightly with edging of the same pattern, are admirable choices that all women receive with pleasure. White grass linen, which the foundation of real lace mouchoirs, is better than India linen for the centers, and edged on each side with point lace braid, a cobwebby appearance is given.

WAISTS IN COMBINATION EFFECTS.

(Described on page 43.)

Mr. William Faversham. Miss Ethel Barrymore. Mr. Finney.

STAGE HAPPENINGS.

MISS ETHEL BARRYMORE is achieving great success at the Savoy in her one-act play, "Carrots," followed by the comedy, "The Country Mouse." The most admirable features about these are the absolute freedom from suggestiveness, and the wholesome purity of the plots.

* * *

Mr. Finney and Miss Busley are members of Mr. Frohman's company, appearing in "Two Schools."

* * *

"Imprudence" is the name of the new play by H. V. Esmond, author of "The Wilderness," "When We Were Twenty-one," etc., in which William Faversham is to appear at the Empire Theater following the engagement of John Drew in "The Mummy and the Humming Bird." The company engaged to assist Mr. Faversham will include besides Miss Fay Davis and Miss Hilda Spong, Jeffries Lewis, Georgie Dickson, Mrs. Sol Smith, Miss Helen Lowell, Miss Caroline Starbuck, William Thompson, Charles Harbury, Julian L'Estrange (his first appearance in America), Richard Bennett, Wallace Erskine and Joseph Francoeur.

* * *

Much interest was manifested on the occasion of the production of "Jerome, a Poor Man," a play dramatized from Mary E. Wilkins' story of the same name. Walter Perkins appeared in the title rôle. The play is an interesting comedy drama, interpreted by a capable company, and mounted in an adequate manner.

Miss Wilkins was present with friends. A reception in honor of her was given after the play, which was largely attended by a social and literary element.

* * *

Mackenzie Gordon, who is the tenor of the famous quartet of St. Bartholomew's Protestant Episcopal Church, has gone into comic opera. He has a rôle in "The Silver Slipper," by the same composer as "Florodora," which is being produced at the Broadway Theater.

Besides being well known as a tenor Mr. Gordon is a social favorite, and is frequently heard in drawing rooms.

* * *

Mascagni's "Iris" is a strange admixture of strength and weakness. It would seem as though the composer had sought to gain the favor of the public by a series of surprises, for he studiously throws every stage tradition to the winds and upsets a few musical rules at the same time. "Iris" will never become repertoire, for it is too lacking in dramatic life and its best and most subtle points are entirely over the heads of the average audience.

Some of the keynotes of the libretto are of such a mystical nature that a cultured student alone can grasp their full significance. Mascagni goes on the theory that his music is all explanatory and will elucidate everything, even though the curtain is up upon a black and empty stage; but he is mistaken, for the technic of his art is not nearly enough his own, as yet, to make such a process safe. The prelude is strong—it is better work than one would expect of "Mr. Intermezzo Mascagni"—and the ballet music is also telling; in fact, everywhere the music is too strong for the libretto, which limps along with the best of intentions. As for the morale of the second act, it were folly to consider it other than innocuous in a land where "Faust," "Walkuere," "Tristan," "Carmen" and "Tannhaeuser" have been accepted.

"Iris," as a whole, is a decidedly strained effort, with flashes of relief always appearing unexpectedly in the music, which has melody, fantasy and carefully worked out orchestral effects. After it has been more rehearsed and better staged and costumed, so that one's idea of system and beauty is not perpetually offended, one can judge more justly and impartially. The orchestra was neither better nor worse than the average Metropolitan band, and it faithfully followed Mascagni's somewhat tempestuous, agitated beat through his none too easy score.

Miss Fay Davis.

Miss Busley.

SMART EVENING GOWNS.

(Described on page 43.)

HOW WE FURNISHED OUR FLAT.

WE had consumed six days in a futile baffling quest for an inexpensive apartment. Flat owners had grown to regard us with suspicion; our numerous and pertinent inquiries seemed to be considered irrational, and we were treated accordingly.

My better and weaker half resented such behavior, and at once betrayed her abject reconciliation to utter defeat by refusing to be dragged around any more. Everything at which we looked suffered under some defect; if we did find exactly all of the proper requisites, rest assured that there was a complaint on our side against the exorbitant rental asked. And my modest thin income of three figures forbade any digressions in domestic economics.

On the seventh day Evanthea and I went to church and stoically dismissed our weekly worries from us for the time. Suddenly in the midst of an eloquent exhortation my wife bent toward me under cover of her prayer book.

"If we took one of those forty-five dollar apartments down town we would save half of it at least in car fare," she whispered joyfully. I forgave her transgression, and devoutly nodded my head. The idea was not at all new to me, for it had been collecting ever since the clergyman began to discourse on the "Ways and Means of Life," some few minutes before.

We had been wavering helplessly between two very enticing flats, each offered at the tempting bait of twenty-five dollars, with all sorts of allurements, such as gas logs, buffets, and huge closets added. And we were only human.

The farther out one goes in house hunting, the more displays of architectural eye-catchers he finds prepared by the wily owner to ensnare a victim. I really doubted not but that if we had the time to go far enough, some diplomat in real estate would have gleefully given us a house, and furnished both the gas and water. But as Evanthea said, that would have necessitated one's always starting an hour before he went; which feminine logic was indisputable.

I had no hours to waste in such pursuits; I mentally divided my income into a series of monthly remembrances for the grocer, the butcher, baker, ice man, gas man, and milk man, to see if we dared run the risk of taking a down-town flat. It was for these tradesmen that I always seemed to be struggling daily in my dingy office. I had begun to regard them mildly as enemies to my welfare.

As for the cook, a chafing dish and Evanthea's brief knowledge of the gas range would suffice; besides, I could make French coffee and broil steak. With the aid of the baker's rolls, we were prepared to defy the proverbial wolf's onsets.

We engaged the down-town flat, fourth floor up to the right, and eased our consciences with inward sacrifices of Spring clothing. Once it was ours misgivings arose, for we had carelessly overlooked and ignored the very necessary consideration of furniture. Our Lares and Penates consisted of two trunks, two traveling cases, a plaster of paris statue of the Greek slave, a chafing dish, a Gibson picture, a palm, some of Kipling's books, and four dozen spoons, knives and forks, all of solid silver, which a relative had bestowed upon us as a wedding present. Evanthea and I had married in haste, but we were not going to repent of it. I knew that we could not afford to buy the things we wished; even had we gone farther out, that same restriction limited our choice.

"I have noticed," said Evanthea calmly, "that when people can't afford to buy what they want, they snatch up some bargains in basement stores, drape an Indian scarf or curtain against the wall, put a stein on the mantle, and call it High Art. Let's go in for High Art." Evanthea was a Vassar girl, and had many anomalous but useful ideas. This was one of them.

I cringed at the thought. High Art to me always suggested a lurking poverty in the background and weak tea. Both were vices.

"What have you in mind?" I inquired feebly. From our household appurtenances many things might appropriately be in mind.

"Well, we won't have any folding bed," my wife said emphatically; we had a familiar acquaintance with one at our boarding place. "They are the biggest hypocrites in modern civilization. One never is exactly certain whether it is a bookcase and writing desk combined, or a plain ordinary sideboard. They have to go by what's on them—whether it's a bottle of ink, or a pitcher of lemonade, with the salts and peppers near. I hate deceptions."

"Let's begin with what we really need," I ventured timidly, "it's much easier than to begin with what we don't want. First of all we'll go to the practical side; how many chairs can we get along with?" I was very tired standing.

"We must have four in the dining room," my wife replied.

"Why four?" I cried. "We can save there by having only three. We mustn't invite more than one person to break bread with us at a time. Our friends can take turns."

"Yes," cried Evanthea contemptuously, "and when any one saw only those three lonely chairs in our dining room, the secret would be out. Nobody would have the courage to ever eat with us."

I made a memoranda in my note-book of four chairs.

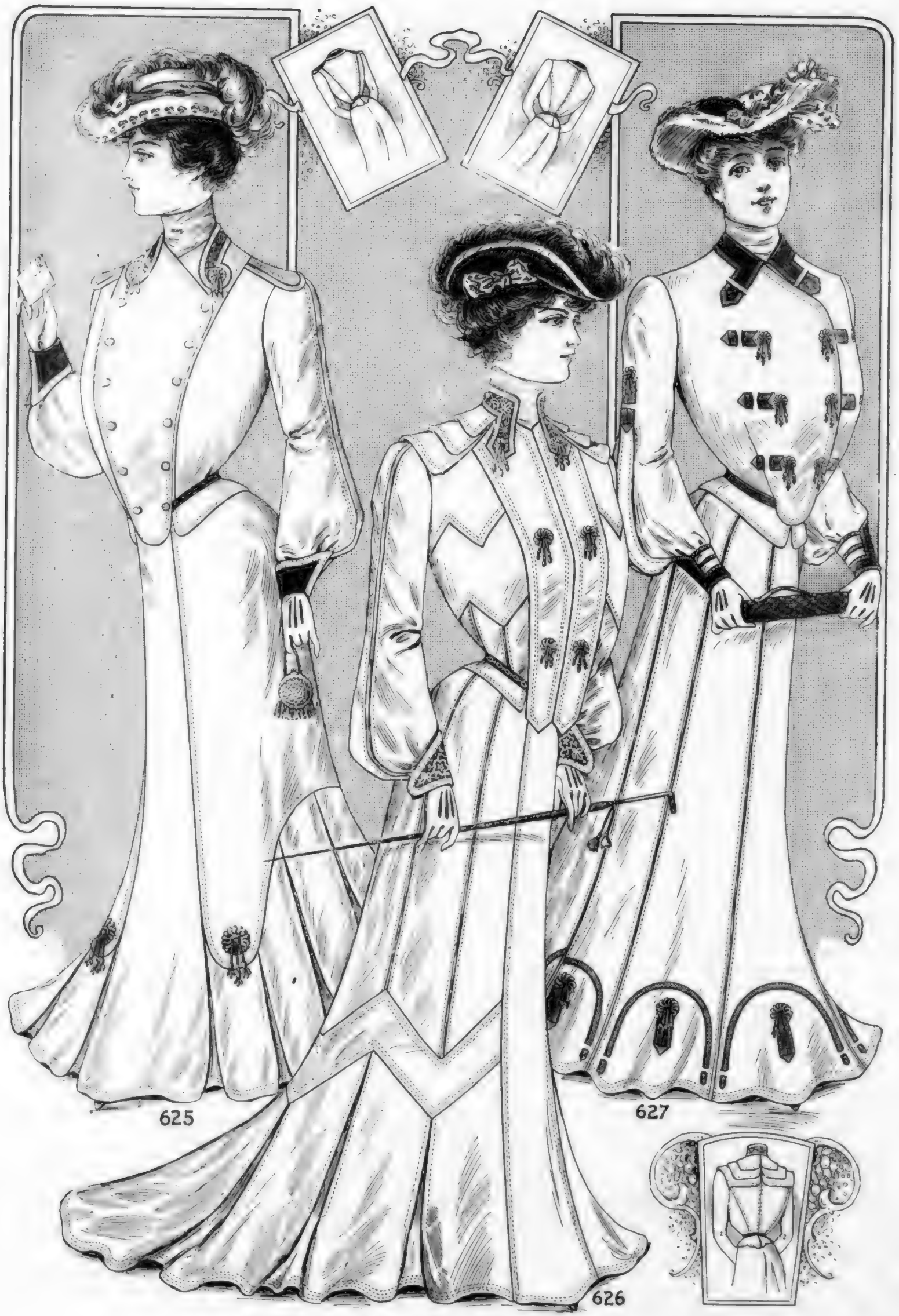
The two arm chairs for the head and foot of the table, respectively, could be added at some future time. Of course, since we must purchase a dining table, it was economy to invest in a good one of quarter-sawed oak; and I knew a place where I thought that a small sum of money and indifference would go to the desired end, as it did the next day. There are always bargains lying around to be picked up by the observant; whether one saves or not on it is determined by whether one really needs it.

"The only way to do," said Evanthea, leading the way down a narrow hall which I then and there vowed to cover myself the next evening with red burlap, "is to begin with the kitchen. We shall have to have a few cooking utensils and some provisions. What do good housekeepers generally get at first?" She looked at me appealingly; I could not laugh. Instead I felt flattered by her dependence on my wisdom. I had lived always, as it happened, though, at a boarding house.

I added another item to my expense list; we would lunch and dine out until we were safely launched on our new venture. Until then it was absurd to fill our few shelves with viands.

"John," my wife interrupted my arithmetical

NEVER SLIPS nor TEARS
EVERY PAIR WARRANTED
HOLDS WITHOUT HOLES
The Velvet Grip
HOSE SUPPORTER
CUSHION BUTTON
Every "VELVET GRIP" Rubber Button Clasp has the Name Stamped on the Metal Loop.
BE SURE IT'S THERE
GEORGE FROST CO., Makers, Boston, Mass., U. S. A.
Sample pair, by mail, 25c.



JAUNTY STREET ATTIRE.

(Described on pages 43 and 45.)

calculations with sudden decision. My Christian name was only bestowed on me when some great emotion was agitating her. I awaited enlightenment. "You know that house-furnishing is very tedious; we are going to get very tired of it before we are half through. There's only one way to avoid it; I will fix the drawing room and dining room, if you will attend to the den and the bedroom. It doesn't matter so much about them, you know." I overlooked her unconscious satire.

"Of course my two rooms will probably cost more than yours; for you can put some of your homemade posters on the wall, stick up your collection of pipes—I am glad now that you have always smoked—get some more plaster of Paris images in that down-town store, and your den is furnished. I only wish mine would be as easy."

"Don't tell me what to do," I cried, "I am going to be original, and I am going to furnish my two rooms on a sum as near twenty-five dollars as I can make it."

"And I," said my wife proudly, "am going to keep as near twenty-five dollars as I can. The one that exercises the greatest economy will win a prize of a piece of bric-à-brac or something in the way of decorative purposes from the other. Let the shopkeepers beware from now on."

Mysterious parcels kept coming up on the dumb-waiter thereafter at numerous intervals; the hammering of a carpenter sounded from the dining-room; delivery wagons blocked our street and our neighbors on the same floor began to peep sideways out of their eyes at us as we passed in the corridors, and would nudge each other significantly. We were branded as the "newly married couple" besides; but that did not interfere with the innocent pleasure that my wife and I derived from this, our first home furnishing. We were to retain our room at our boarding place until everything was in readiness for our beginning housekeeping.

Evanthea had conscientiously kept out of my two rooms, and likewise had I respected her territory. When at the end of a week the much anticipated day arrived on which we were to exhibit our collected display of originality (sheared down by economy) to each other, we were as jubilant over the event as children. I had had a pink azalea sent up for Evanthea, for it was early spring-time, and also dispatched some substantials from a neighboring restaurant for a surprise dinner in honor of the celebration. Our private belongings had preceded our going, and I left my office early and found Evanthea restlessly awaiting me.

Since we could not enter any room in our flat without going through the little hall, Evanthea had been obliged to see my treatment of it. I did not include this in the expenses for my two rooms, although the outlay was trivial. The red burlap I found too expensive; therefore I substituted for it red art cloth which comes very wide (with or without a design); this was much less expensive than paper would have been. Flat against the wall I placed a papier-maché figure, a warrior's bust, in imitation bronze. Farther down the length, on the wall opposite, was a sconce with two red candles which I had picked up in a second-hand store for twenty-five cents because the plate was worn off. This I had simply gilded with gilt enamel, which closely resembles a plate. From the frame of the drawing-room door, was hung a black iron Turkish lantern that I had paid ninety-eight cents for at a well-known house. The entire effect was very good, for the subdued light from the red lamp toned down any deficiencies of the imitation bronze figure. In the daytime, the hall was too dim for this to be noticed.

My wife regarded me with faint encouragement as I cited the outlay. We passed into my den, and she looked around at the room.

"Very good, indeed," she said with more warmth.

It was a Turkish den, sui generis; this idea of furnishing gave me an opportunity to make the most of my hookah, or Turkish pipe, for which in order to properly display, I had had to purchase an inexpensive taboret. My divan was the inevitable one which performs manifold duties; my wardrobe was concealed in its interior. Over its plain muslin exterior some striped oriental stuff, which cost a mere farthing at the store of an oriental and foreign goods dealer, was thrown, and some gay cushions of wash cottons in dull reds, blues, pale greens and yellows gave the coveted tone to the atmosphere. A canopy with two imitation javelins crossed above was over this inviting lounging-place, and the same material I had carefully tacked behind it against the wall with dull brass nails. The taboret was drawn up by this, and lying by my pipe was a little brass tray I had found in a junk shop, dirty and stained, but capable of being cleaned. On this my one extravagance rested; a tête-à-tête set of real Turkish coffee cups, creamer and sugar. Its æstheticism and suggestions of the dark-eyed beauties of the Orient had appealed to me, and not in vain.

The window I had curtained in a dull red thick stuff, an art denim, if I am not mistaken. By the wall near it was my row of pipes, and Evanthea's suggested plaster of Paris; only I had confined my purchase to some heads in imitation ivory, at twenty-five cents apiece. I had five of these scattered around on the walls, instead of pictures. Another Turkish lamp with a peculiar blue globe was my fantastic scheme for light, which, blended with the red glow from the hall, was quite artistic.

I swept my wife in triumphantly to see our bed-room. Our white enameled and brass bed had cost five dollars. Springs, mattress, and coverlets of course were extra, but did not run my outlay very high. An outside coverlet of pink and white dimity graced the bed, the same material was used at the windows, tied back with pink ribbons. A dressing table, with the mirror in the mantel, furnished our respective toilet tables. On the floor was a very pretty but cheaply woven rug of solid rose-pink rags. Some of my homemade posters, mounted on pink and white cardboard, adorned the walls. I was indeed proud of the dainty effect of my cheap furnishings. Everything looked sweet and clean, and I had bought bags of lavender tied with pink ribbons, and hung them wherever I thought a vacuum was. I knew they would find their way to our trunks when my wife espied them.

"You have surprised me, John, dear," my wife said, kissing me. "Now, for my ordeal. Come to the drawing-room first." I followed her meekly. I was ever willing to concede Evanthea's superiority without question.

I forgot to mention that the floors in our flat had been stained already by our thoughtful landlord before our taking it. This made our economy much easier to practise. Evanthea had two rugs over the floor; they were not high-priced, and I knew because of pricing them for my "den." I had instead bought a solid red one, of rags. Evanthea had a very attractive "cosy corner" covered with art denim in pale green. That was her color throughout, and most delicate and pleasing it was. I recognized a long row of pictures, making a line of relief against the wall on one side, as costing eleven cents at a sale. They were passepartouts. Evanthea had them with frame touching frame, in an unbroken stretch. It was art of course. A little oak tea-table held some bits of fine china, gleaned from our belongings, a book or two and a statue of a woman (plaster of Paris, of course).

The pink azalea was on the hearth, making in the green room an exquisite bit of coloring. My wife went into rhapsodies over it; and I was pleased at my own thoughtfulness in thinking of it; bachelors are so apt to commit the sins of omission. My wife was an æsthete; I recognized this in a blue and white Japanese vase in one corner holding in its embrace a spray of paper plum blossoms. Before I could congratulate her on the success of her efforts she pushed me into the dining-room. I stood in the doorway transfixed by the wonderful change that had been wrought in the dingy place; the week before I had mentally despaired at a panorama of breakfasts there; now, I was eager to begin on the first. A three-inch piece of wood running the length of the walls like a wainscot explained the carpenter's share in it. My wife had stained it oak to match the woodwork. Brass hooks had been screwed in at a distance of a foot apart, and from these hung some ten-cent German china beer mugs, two fifty-cent steins, and some blue majolica pitchers. A Flemish plate rack occupied the center of the wall, holding some blue and white plates, and the cups suspended below from hooks.

We found by careful comparison that I had spent just fifty cents more than she and that neither one of us had managed to do it on twenty-five dollars. I had already planned on her prize. I knew where I could buy a good water color, and signed at hat, for six dollars. We could now begin to collect real things.

CONCEITS IN NET AND LACE.

(Described on page 45.)

PALMISTRY.

LESSON III.—THE MOUNTS AND PLAINS OF THE HAND.

BEFORE beginning on the third classification of the hands, I will take up the subject of finger nails, since many characteristics are betrayed in these apparently trivial items. Of course, in manual labor, the nails are greatly affected, and are not therefore thoroughly reliable indices, but in generality their meaning is to be depended on.

As a rule, nails that are short and broad indicate a tendency to criticism and pugnacity, and a disposition to argue, with love of power. There may also be a tendency to meddlesomeness, and the subject is perhaps fidgety and easily worried.

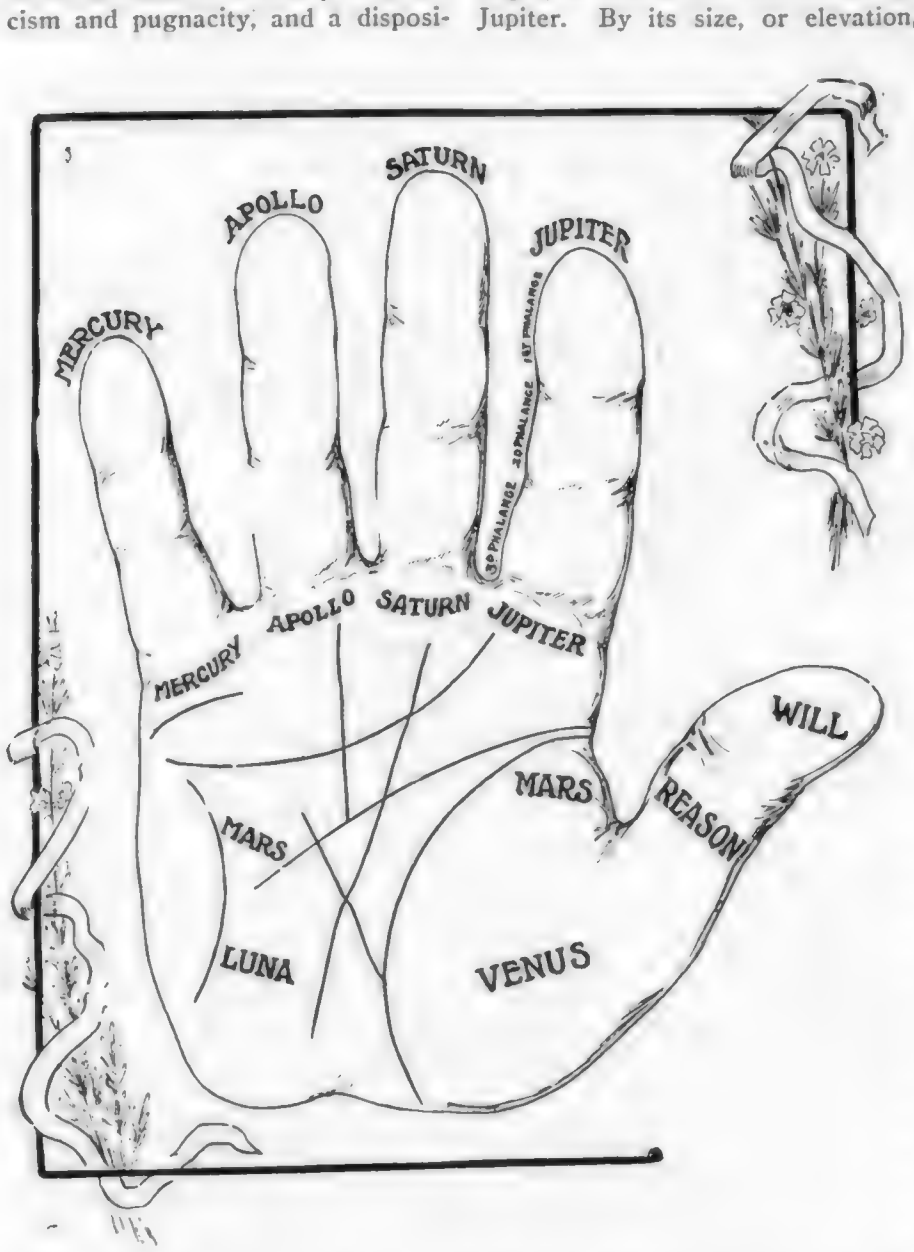
Women with short nails have the characteristics of Xantippe; the good points of short nails are quickness of intellect and quickness to grasp a situation with an abundance of tact.

If the hand be good in all other respects, the bad qualities will be toned down, and little will remain of their indications save gentle sarcasm and a tendency to good-humored irony.

Long, curved nails belong to persons of a cruel disposition, but if simply narrow and delicate, they indicate only delicacy of mind and fine firmness of character.

Under each finger, at its base, will be found a soft cushion or pad, and also along the percussion of the hand, and near the thumb, in the angle between it and the index finger. These are called the mounts and plains of the hands, and have much to do with the reading of character.

The mount of the index, or first finger, is known as the mount of Jupiter. By its size, or elevation, its good or bad formation, its depression, and its general position, either directly under its sentinel finger or veering toward the next, are determined its various meanings, which may make or mar the nature of its possessor.



To be well placed, the mounts should not be too high or too low, but well developed, the elevations that are highest ruling the character.

The mount of Jupiter denotes, if well developed, ambition, prudence, success and religion that is founded on altruism and love of principle. In excess, its damaging characteristics are pride, bordering on tyranny and arrogance, hauteur and superstition. For the balancing of a despotic, bullying nature is in cowardice and a strong belief in signs, premonitions and other symptoms of the most credulous superstition.

The absence or depression of the mount indicates idleness, vulgarity, lack of religion and thorough indifference to all surroundings and the opinions of others, leading to loss of self-respect and shiftlessness. Jupiter was the god of might and power; without these qualities of the perfect man, the result is not flattering.

The mount of Saturn is under the middle finger, and in good development it gives its owner both wisdom and prudence, a proper degree of caution and consideration, and industry. In excess, it inclines to melancholy, taciturnity, sadness, extreme fear, and with a marred mount of Luna, insanity. Without it, still greater deleterious meanings are expressed in misfortunes of all kinds, and a generally uneventful life.

The third finger has as its mount that of Apollo, which, if well formed, signifies love of art, genius, intelligence, talent and other gifts of the gods. In excess, it denotes love of money, untruthfulness and boastfulness. Its absence means dulness, often stupidity, lack of versatility and talent.

The mount of Mercury lies under the little finger, and it shows the owner of the hand to possess a love of science, art and inventiveness; in excess, one may look for a liar, a thief and a person of cunning and subterfuge, dealing in hypocrisies and dissemblings. A negative life is expressed in its absence.

Under the mount of Jupiter, and also placed under the heart line, lies the plain of Mars, which, by its elevation and conformation, betokens the active courage and martial qualities of man. Its absence betrays his cowardice. All proper soldiers have it in good development, showing their bravery and desire to face the cannon at the front. That portion of the mount lying under Mercury, or below the heart line, in good aspect, gives passion and passive courage. Martyrs possess it in strong development, and people who perform silent acts of heroism, whether in domestic or civil life.

The large base of the thumb is distinguished as the mount of Venus, the goddess of love. Affection is denoted by it, the discipline and love of the parent, the all-absorbing passion of the lover, unreasonable and fiery. In moderation, it denotes a love of the "venial" sins of life, such as innocent pleasures and gaieties, beauty and artistic tendencies. Inconstancy is proven by its excess, and in its absence, heartlessness and coldness. Topped by a large thumb, with a well-developed first phalange, will, one may wisely look for a philanthropist or a benefactor of his people.

(To be continued.)

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FANCIFUL DESIGNS IN SKIRTS.

(Described on page 45.)

THE HOME DRESSMAKER.

Conducted by Mlle. Pratique.

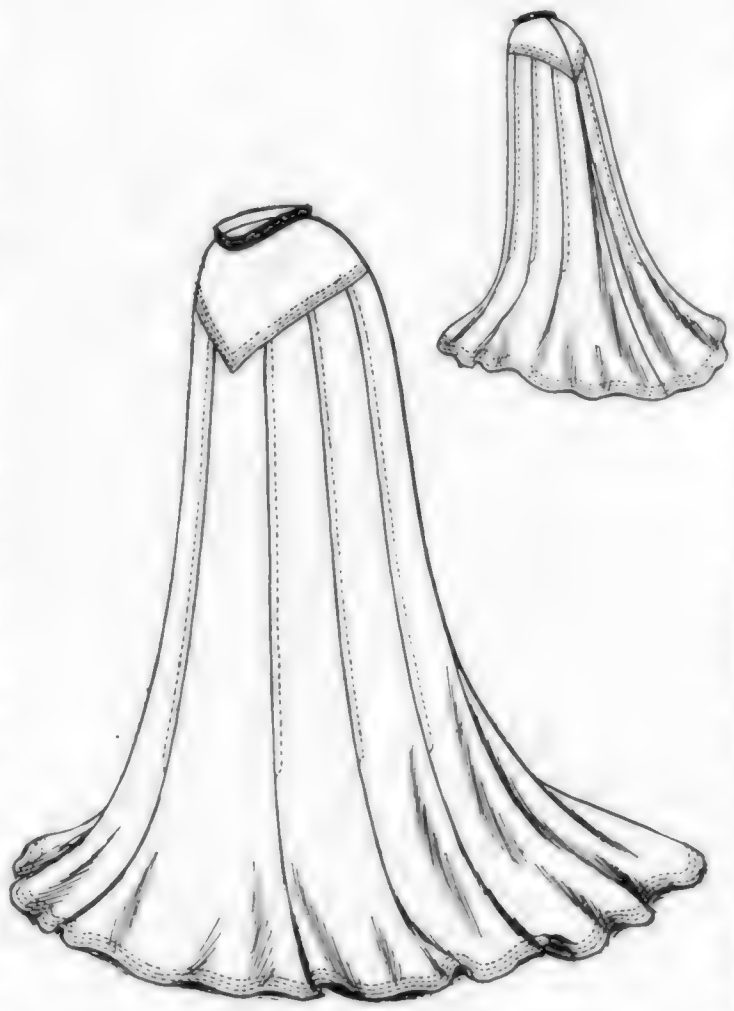
COUPON FOR PATTERN.
(To be accompanied with two cents for postage.)

IT is our intention hereafter to run in this department special patterns in one size, which may be obtained from us by returning coupon at top of page, together with two-cent stamp for postage, no order being recognized without postage enclosed with coupon. Our initial design is one of the new plaited skirts, which may be procured on the above conditions.

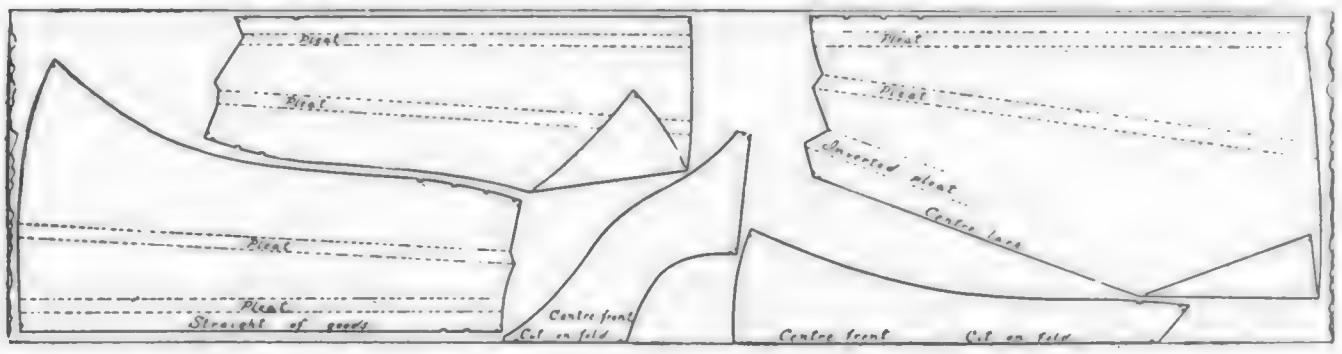
The mode is adjusted with seven gores, distinguished by a circular hip yoke. The plaits are stitched to flounce depth, and the fulness at the back is disposed in an inverted box-plait. Machine stitching forms the decorative finish.

As shown in the diagram, in 24-inch waist size the skirt requires three yards of material 54 inches wide, and the two side and back gores are cut with two one-inch tucks, the first tuck being cut on the straight of the goods; the center gore has a tuck at each side overlapping the seams, and the box-plait arranged at the back has a plait two inches deep at the top.

Cut the front gore, and also the front yoke on a straight fold of the goods, and join the seams according to notches. Tucks are designated by perforated lines.



Skirts, to be fashionable, fit closely around the hips without a wrinkle, and are plaited below in side or narrow box plaits to the foot or to flounce depth, as preferred. Slot-seams are very fashionable, in both waists and skirts, and for the under part black, white or other contrasting silk may be used. Flounces are not so fashionable as formerly, unless terminating at the sides, leaving the front gore in panel style.



Habit backs are more popular than ever, despite the prophecy to the contrary, and even the inverted box-plait is stitched to simulate it. Sometimes the double, tapering box-plait is used to remove the fulness.

The favorite types are closely adjusted to the knees, flaring out markedly below. Indeed, so extravagantly wide and fluffy are these foot trimmings that accordeon-plaitings are more in demand than ever.

Piping is stylish as the edging of bands on waists, collars, cuffs, skirts, coats. Black and white are more in vogue than colors, yet red is very much liked on rough gray or brown English mixtures and checks.

Silk braid in meshy openwork patterns is a pretty decoration for street gowns and waists, and since these trimmings may be obtained in colors, much variety is offered in their choice.

Bulgarian embroideries, tapestry and Russian embroideries are close rivals of filet net, appliqués and fancy bandings. Grapes are undoubtedly the conceit of the hour, in Irish lace, chenille or raised satin appliqués. These motifs are used on stole collars overlaid with satin and chiffon, giving a truly exquisite effect. A waist or dress of clinging white crêpe de Chine, with appliqués of Irish lace, is a highly artistic creation that every woman would enjoy possessing.

Galon has been revived, and we are threatened with a similar deluge as overwhelmed us about four years ago, when fringes were inevitable, and their absence the unexpected.

There has been an alarming revival of fancy braid and novelty ornaments with tasseled ends or fringed ends. These conceits embellish coats and jackets, fancy waists, and are the main decoration of the new skirts, which show the front gore in panel style adorned up the center, or at the sides. Frog and cord loop fastenings for blouses and jackets are a natural consequence of the general epidemic, and if any one possesses some of the fringes and ornaments used in the past decade, she may congratulate herself on thus being able to escape the prices of these novelties demanded by the shopkeeper.

The main features of the current styles are stocks, which are all of fanciful shaping and embrace many varieties; the cut of the skirt, sleeves, and drop-shoulder effects.

Buttons, by the way, are an important item in decorative devices, and those resembling bullets, both large and small, enjoy most popularity. Steel is preferred to brass, although the latter is used, and crochet buttons in black and white are also in favor. For more ornamental uses, elaborate designs that combine filigree with jewels, are employed on smart street suits, coats, etc. The new plaid waists have strappings, including epaulettes, cuffs, turnovers and front bands, of black taffeta stitched in black, and decorated with steel bullet buttons.

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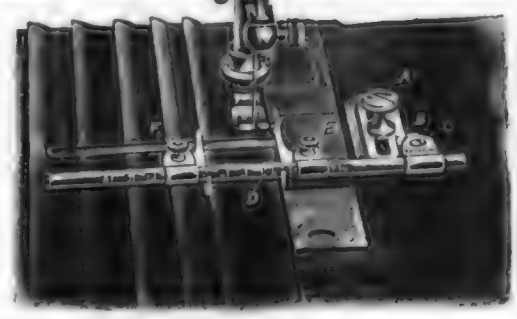

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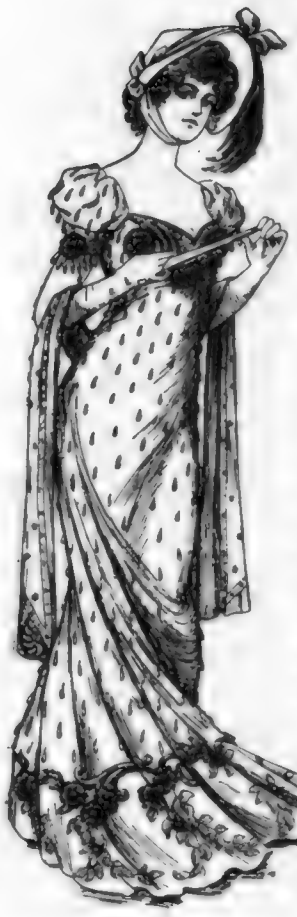
GOWNS FOR CEREMONIOUS OCCASIONS.

(Described on page 45.)



THE INFLUENCE OF WOMEN.

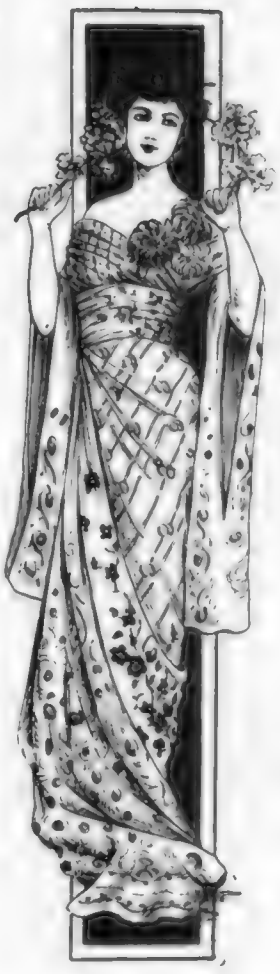
THE influence of women over men in society is a difficult subject to broach, as there is such great diversity of opinion in regard to it, and so much peace and happiness or misery depend on that influence. When men and women mix together in society, they gradually become either friends or the reverse, or sometimes remain totally uninterested in one another, although I think this last is seldom the case, as in every nature there is a something that attracts, if we take the trouble to discover it. Great responsibility lies with us women, and in every station of life it ought to be clearly and forcibly remembered. We are made for man's help and comfort, and can only be so by exercising forbearance and determination not to be ruffled by trifles, or swift to take offense, as this tends to separate friends sooner than anything. I look upon friendship as very near akin to religion, for a real friendship draws us higher, and close and frequent intercourse with good friends gives tone and stamina to our lives. We not only exchange words, but, as Drummond says, we "exchange souls," imbibing, as it were, one another's aspirations and hopes. It is the law of influence that we become like those we sincerely admire and respect. We are all at our best in the company of some of our companions, whose strong personal influence brings out our best points, and elevates us, at any rate, for the time being, and surely, if we can be helped on earth by this sort of friendship, the influence of Christ in us ought to raise our characters altogether.

Women are divided into many different types, but this article only deals with three of them.

The inveterate flirt has much to answer for, as she deliberately goes about leading men on, often breaking their hearts (never her own, as she has none), in fact, utterly degrading the path of pure love. If only women could grasp once and for all what incalculable harm and wrong are done by this kind of behavior, surely the woman of this character would disappear. She makes men speak lightly of us, and spoils a man's mind for the friendship and affection of a nice woman. This is strong speaking, but it springs from deep feeling.

A type of woman who is calculated to do less harm is still not a pleasant specimen of our sex. She goes through life ignoring men in society, and when speaking to them talks as though she were their superior in every way. Such women do no good, because men can't bear to be "snubbed," so to speak, and this treatment tends to shut a man up in his shell, and so does harm to his nature, while the influence of a really honest woman does more to raise a man's moral tone and after he has come across a woman who persistently snubs him, he is often afraid to venture again, and so becomes morose and soured.

The woman who is true, honest and pure-minded is the one who is most admired by men, and has most influence. I do not refer to the narrow-minded woman, who looks down on the bright and amusing girl, but the up-to-date woman, who lives in the world, mixes freely in society, talks brightly to her men friends, and enjoys thoroughly the gifts and pleasures God has given her. These are the women who attract nice men, and they only make good wives and happy homes. They shine as beacons to men, leading them on to higher things, and making home a palace of love and sweetness. Of course, in this world trials will come, and it would not be good for us if they did not, for all natures are purified and strengthened by suffering, and also it binds men and women together, and gives them steadfastness. One of the great social dangers of to-day is the scarcity of "true love" on all sides. It is laughed at when it does exist; society jeers and sneers as if it were something to be ashamed of, and says, "Ah! So-and-so really seems in love," as though it were wrong. There must, alas! be something radically wrong for society to air such an opinion, and it is sad to look round, even amongst one's friends, and see the misery of ill-assorted unions. Husband and wife have little or no sympathy with each other, and in everyday life sympathy is the great bond between married people, the golden cord that holds them together. It is difficult sometimes not to say hard things; for instance, when a man comes in tired from business in the evening, he often begins grumbling, first at his wife over some fanciful trifle, then at his dinner; but, remembering that "silence is golden," the wise wife will not answer back. When at last the grumble and storm have blown over, she can gently and lovingly point out how disappointing it is that all her efforts during the day should have been so little appreciated. Such loving gentleness is more winning than anything else, as it always makes a man feel ashamed of himself, whereas if the woman argues, storms and tempers arise, and hard things are said on both sides, for which both are sorry afterward, and little seeds of discord thus sown are difficult to get rid of. It is not good for a man to be put on too high a pinnacle, so to speak, but still it is well for him to have his opinion sought after, and to be consulted.



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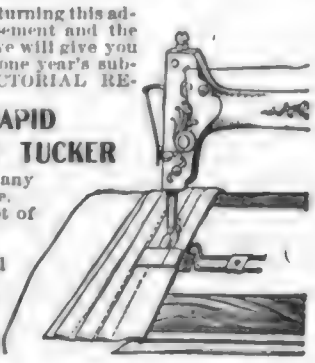

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IF YOU ARE TROUBLED, WRITE TO ME for further information, and I will convince you of all I claim. I will give prompt, personal and strictly confidential attention to your letter. Being a woman, I know of the delicacy of such a matter as this and act accordingly. Address

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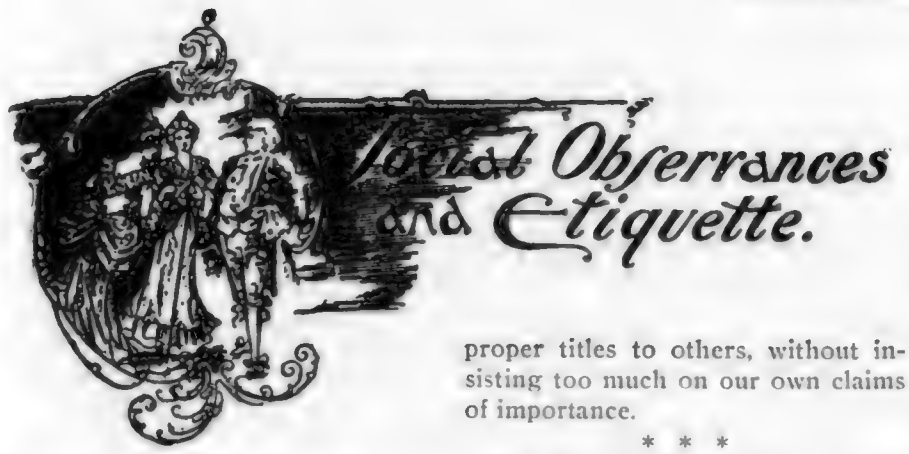
(Described on page 45.)



THE USE OF THE PREFIX.

THE little prefix with which we travel through life—either Mr., Mrs. or Miss—is often a source of embarrassment, both to ourselves and to others. Whether to put Mr. before the name on a visiting card, whether to write it in a visiting book, whether to put it on an invitation or name card, these are things which are determined only by custom.

Gentlemen are allowed a certain amount of license in the way in which their cards are printed, and it seems to be the general rule to adopt the prefix. Some men, however, think it is snobbish and affected to affix it, and say it is more modest to simply use the plain name.

At college no one puts Mr. before his name, for it would be considered the height of bad form, and many men retain the prejudice against the custom.

There are some names so celebrated in literary or artistic circles that the addition of a prefix seems almost ludicrous, but these would be quite exceptional cases. It is far better form to print the prefix before the name, for the ethics of society demand it.

Our visiting cards are printed for the purpose of giving a certain amount of information to others, and we certainly should not like strangers to speak of us as "William Smith," or "Mary Smith," for it savors of familiarity and lack of respect. And we should still less like a servant to so announce us. The fact that a card is often given to a servant whose duty it is to announce the caller, really determines the matter.

A prefix is a little courtesy which we like to receive from other people, but which naturally we prefer not to use ourselves. It seems a natural instinct for one to sign the Christian surname, as is done, at the end of a letter.

* * *

It is correct to print military and professional titles on cards, but never honorary ones. "Colonel," "Captain," "Reverend," etc., are proper, but not "M. D.," "M. P.," etc. Our correspondents should put them on envelopes, but we should not use them for ourselves. It will be seen that there are many little distinctions to be observed concerning the use of prefixes and titles, but we should always bear in mind the broad rule which is to give all their proper titles to others, without insisting too much on our own claims of importance.

* * *

The etiquette of the dinner-table is as follows: The cover, as it is called, is laid for each person at the table, on the right hand being two large dinner knives and a small silver fish-knife, also a soup spoon. On the left hand, two large dinner-forks, a small silver fish-fork; the wineglasses at a dinner-party, when champagne is given, are a glass for sherry, one for hock or claret, and a long-stemmed champagne glass.

When the guests have all been served with soup, the sherry is handed round. If oysters are given before soup, hock is served, or sometimes chablis is substituted for it. If oysters are not included, then the hock or claret is passed after the fish has been served. Champagne is brought on, packed in a silver bucket in ice, directly after the first entrée has been served.

When no silver fish-knifes or forks are given, as is often the case, the fish is eaten with an ordinary fork, and the cover would comprise three dinner-forks, the extra one being for fish.

When an entrée consists of a made dish, such as patties, croquettes, etc., it is eaten with a fork only; but if it be sweatbreads, cutlets or anything of that sort, it is eaten with a knife and fork.

After the entrée comes the joint or roast, and when salad is served with it, extra plates are used. These are handed round with the bowl of salad and placed at the left-hand side of the dinner-plate of the guest. If cucumber is served with the fish, it is taken on the dinner-plate and eaten with a fork.

When the sweets consist of jellies, creams, etc., they are eaten with a fork only, not a fork and spoon; but when it is a fruit tart or other sweet, and requires cream and sugar, it is eaten with a spoon and fork. If fruit with stones be the dessert, the spoon is raised to the lips to receive the pits or stones; larger fruits, such as apricots, have the stone removed before serving. If not, the stone should be separated from the fruit with the spoon and fork and left on the plate. Pastry, of course, is eaten only with a fork.

After the savories and cheese, the table is cleared of everything that appertains to dinner, and dessert plates are placed on the table before each guest. When ices are given, they are handed round immediately before the main dessert. After the ices, liqueurs are handed round, poured into glasses and placed in a silver salver.

Dessert wines are generally sherry, port, sparkling Moselle and Madeira. It is no longer considered bad form to refuse wine at the dinner-party, still, out of deference to the hostess, a pretense of drinking may be given by raising the glass lightly to the lips.

In eating pears, apples, etc., they are peeled and cut up with the dessert knife and fork. Grapes, cherries, gooseberries, etc., are eaten with the half-closed hand raised to the mouth, allowing the skins and seeds to fall into the fingers, and then placed on the plate.

In using a finger bowl, dip the fingers lightly in it, and moisten the lips with the tips, drying with the napkin. At smart dinner-parties coffee is always served in the drawing-room, to the ladies—in the dining-room to the men after the withdrawal of the ladies.

* * *

This is the time of the year that luncheons may be given, commemorative of some one of the important days, or epochs. The red and green of the holly offer a brilliant decoration in table appointments, and chrysanthemums are another happy choice. Carnations are graceful for the epergne, in center-pieces, although flat floral pieces are more popular.

OLD BRIDAL CUSTOMS.

There used to be a custom of strewing flowers before the bridal couples as they went to the church and from the church to the house.

Suppose the way with fragrant herbs were strewing,
All things were ready, we to the church were going,
And now suppose the priest had joined our hands,

Is a quaint old verse that refers to this custom. The Persians introduce a tree at their marriage feasts laden with fruit, and it is the place of the guests to try to pluck this without the bridegroom observing. If successful they must present the bridal couple with a gift a hundred times the value of the object removed. In Tuscany brides wear jasmine wreaths, and there is a legend that a once reigning Grand Duke, who at great expense procured this flower for his own particular garden, gave orders to his gardener not to part with any flowers or clippings; but the gardener, who was in love, took a sprig to his sweetheart as a gift. She, being shrewd, planted it and raised from it several small plants, which she sold to the Duke's envious neighbors at a great price. In a short time she had saved sufficient money to enable her lover and herself to marry and start housekeeping, and so the Tuscans have a saying that "the girl worthy of wearing the jasmine wreath is rich enough to make her husband happy."

MODENE

IN COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery MODENE. It is absolutely harmless, but works sure results. Apply for a few minutes and the hair disappears as if by magic. **It Cannot Fail.** If the growth be light, one application will remove it; the heavy growth, such as the beard or growth on moles, may require two or more applications, and without slightest injury or unpleasant feeling when applied or ever afterward.

Modene supersedes electrolysis.

Used by people of refinement, and recommended by all who have tested its merits

Modene sent by mail, in safety mailing-cases (securely sealed), on receipt of **$1.00** per bottle. Send money by letter, with your full address written plainly. Postage stamps taken.
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Don't think of buying before sending for our illustrated catalogue showing all styles and explains how we sell on payments of

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The Only Snap-Button That "Holds fast"
For women's and children's garments. Sews on. Saves making buttonholes. Securely fastens plackets. Relief to mothers. Children dress themselves. Not affected by laundering. Send 25 cents for 2 dozen, post-paid.
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Insures that beautiful, white, clear complexion coveted by every woman, and is a pure, fragrant cream that will eradicate wrinkles and leave the skin soft and smooth. It is made after the formula used in one of the largest laboratories in France with which Mr. De La Claire was connected for years. The Cream (put up in pretty delft jars) is all we claim for it, and this, in connection with our American Beauty Skin Food, American Beauty Poudre de Riz and American Beauty Skin Soap, forms a complete line of treatment. A sample of the Cream, also full information, will be sent on receipt of 10 cents to cover postage.
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NATTY DEVELOPMENTS IN CLOTH.

(Described on page 45.)

The Apple of Paris

OBESITY AND ITS REMEDY.

OBESITY below the waist can be greatly reduced by daily and systematic practice of the following exercises, which should be taken in the morning before the corsets are put on: 1.—Raise the arms above the head, the body retaining its exact position; then bend slowly forward from the waist, so that the fingers come as near touching the floor as possible, without straining in any way. This is done without bending the knees, and in recovering position let the arms relax and sink down as the body straightens up. 2.—With hands placed lightly on the hips, the fingers pointing forward, let the body drop forward easily, so that it is bent at the waist. This must be done as gently as possible, as by jerking more harm than good is wrought. From this bent position roll the body around to the right, counting four for it to reach the position for it being bent over to the side, then to the back, being very careful to do it easily at first, till the muscles have gained strength, as exaggeration of the movement may cause actual pain. Repeat on to the left and back to front. Practice again, only start toward the left. The waist acts as a pivot on which the trunk swings and the head is easily relaxed. 3.—In this exercise the hands have the same position, but now the body is bent forward, from the waist, then back, then to the right and left. Each movement should occupy four counts. Take these exercises slowly, but let the movements be firm and strong; avoid straining in any way. Practice persistently twice a day for several months, for taking them only now and then is perfectly useless in having the desired effect.

* * *

A glass of hot water, taken the last thing at night and again the first thing in the morning, serves several useful and medicinal purposes. It is often recommended for gouty or rheumatic subjects, and for torpid liver or kidney disorders, or for constipation it is also very beneficial. The juice of a lemon and a teaspoonful of glycerine added to a cup of distilled water answer the purpose of an aperient. Some people cannot take hot water, and find cold water just as effective.

* * *

Dumbbells stand at the top of the list as a means of aiding in improving the contour of the neck, shoulders and chest. Stand with the feet together, shoulders thrown back, abdomen drawn in, and breathe deeply, without raising the shoulders; that is, breathe with the internal organ Nature provided for that purpose, the diaphragm, the arms hanging at full length, dumbbells in hand. There are nine exercises for the arms. (a) Hold the arms close to the body, with the palms forward. Bend the forearm until the knuckles touch the upper arm, taking care that the motion is not jerky, but easy and elastic. Repeat this with right and left arms alternately, for practice has demonstrated that the alternative motion gives the best results. (b) The same as "a," but with the backs of the hands forward instead of the palms. (c) Bring the dumbbells to the shoulders, then strike out sideways at right angles alternately with left and right arms. (d) The same as "c," but working the arms simultaneously. (e) Bring the bells to the shoulders, then strike upward vertically, alternately right and left arms. (f) Hold the arms rigidly at the sides, with the backs of the hands forward. Then extend the arms forward till the hands are level with the shoulders. Repeat the motion alternately with right and left arms. (g) Extend the arms sideways in a line with the shoulders, then turn the wrists rapidly backward and forward. (h) Extend the arms as in "g"; hold the dumbbells so that the thumb and forefinger rest on one ball. Then, with as slight a motion of the arms as possible, describe circles with the dumbbells, first forward, then backward. (i) Hold the arms rigidly at the sides, with the backs of the hands forward. Then extend the hands backward as far as possible. This is the only exercise that may be repeated till the arm is tired. The movements for the neck, shoulders and bust are as follows: Bring both arms forward, then swing them forcibly outward and back, at the same time rising upon the toes.

Let the arms hang close to the sides of the body, and raise and lower the shoulders simultaneously.

Stiffen the arms at the sides, with the backs of the hands forward. Then swing the left arm around forcibly across the body, first over, then under the right, as the arms cross each other.

Bring the dumbbells to the chest; stretch the arms first upward, then outward, to their full length.

Hang the arms at the sides, with the palms of the hands forward; then stretch them to their full length. The dumbbells should be of wood, and weigh about one pound.

No corsets should ever be worn while going through gymnastics or exercises of any kind, for any confinement around the waist or across the diaphragm has a deleterious effect and more or less injury is done.

* * *

Dryness of the scalp and irritation may be remedied by sponging it every night for a fortnight or so with the following lotion: Toilet vinegar, three ounces; orange flower water, three ounces; glycerine, two ounces; carbolic acid, half a dram. This should be followed by a tonic made with one ounce of glycerine; tincture of jaborandi, four drams; tincture of cantharides, two drams; tincture of guillaia, two drams; rose water, two ounces; bay rum, four ounces; orange flower water, two ounces.

In washing the hair use a shampoo of two eggs beaten up with an ounce of rosemary. Rub thoroughly into the hair and scalp, after having first wetted the hair with hot soft water, then wash in clear hot water till all trace of the shampoo is removed. Rub dry with a towel.

* * *

Continually washing the hair in borax ultimately makes it oily and greasy. This will be a surprising fact to many. For the first few days the hair always appears dry; then a reaction of the skin sets in. It has the same effect that strong astringent lotions have on the face. Many people think that strong astringents will cure greasiness of the face, because they dry the skin for the time being. The effect is to eventually cause a strong reaction.

* * *

Blushing is a nervous affection which cannot be remedied by taking drugs. It is generally due to self-consciousness, and the possession of ultra-sensitive nerves. The only real cure is the cultivation of self-control, but this, of course, can only be acquired by practice. One should keep the mind occupied as much as possible, engage in some useful social or other work, and with less opportunity to think of self, one becomes less diffident and more self-possessed.

* * *

Peroxide of hydrogen to bleach superfluous hair should be extra strong (at least 20 volume strength). It will make the hairs very light, and weaken the growth. Apply it on the face if the hairs to be removed are only on the upper lip and chin, but I should not advise it to be constantly used over a large surface, as it would have too drying an effect on the skin. It is really a great mistake to attempt to remove hairs over such a large surface as the neck and arms. Electrolysis could not be employed in such cases.

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PARISIAN FANCIES IN UNDER MUSLINS.

(Described on page 45.)

Correspondence

FOR the interest and benefit of our readers we will devote such space as may by found necessary to questions and answere appertaining to DRESS, DRESSMAKING, MILLINERY, the TOILET, TOILET ARTICLES and SOCIETY CUSTOMS.

SPECIAL NOTICE: Our readers are requested to send us suggestions or requests for fancy work that they would like illustrated and explained. All requests will receive attention as promptly as possible in our correspondence columns, and if sketches are sent us, drawings will be made and illustrated.

GENERAL RULES. The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

FIRST.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

SECOND.—All letters must give name and address of the writer, NOT FOR PUBLICATION, as we use the nom de plume or name you wish us to print with the answer to your questions. (Do not forget to write this under question.)

THIRD.—Questions relating to DRESS should give personal description as to age, height, blonde or brunette.

FOURTH.—Answers cannot be sent by mail unless return postage is enclosed.

Mrs. J. B.—Prizes for card parties are greatly determined by the circumstances of the hostess, although it is certainly not considered good form to attempt the extravagant. One errs more in overdoing rather than in conservatism, and if wise selections are made dollars and cents play a trivial part, what, with the endless choice in dainty Dresden figures, Bohemian vases or drinking-cups, and bronzes available. Books, especially those under current discussion, are appropriate, and brass in some of the Benares work, with the inevitable serpent of the Nile wreathing around the bowl or handle, commends itself to those of artistic tastes.

* * *

Rosa L., Maine.—The quotation you refer to is from Bryant, and is as follows:

The melancholy days are come,
  The saddest of the year,
Of wailing winds and naked woods,
  And meadows brown and sear.

Bryant was a deep lover of nature, and its many moods. His "Thanotopsis" is an immortal eulogy of Mother Earth, as he says, "To him who in the love of Nature holds communion with her visible forms, she speaks a various language." His home was at Roslyn, Long Island.

* * *

School Girl.—Posters may be easily done at home, with deft fingers and the aid of passepartout and a mucilage pot. An important item is the selection of mounts, red being especially admirable for such pronounced subjects as Indian heads, black and white athletic pictures, as golf girls or football devotés. Prussian blue cardboard is effective for military suggestions, and a clever conceit is the pasting of a tiny American flag in the upper left hand corner. Work of this kind is a broad field, and on the worker herself depends the ultimate success of her efforts.

Dressmaker.—Some of the new laces are Guipure d'Art, Reticelli, Linen Guipure, Paraguay and Bulgarian. These are used in insets in medallions, or insertions, and bandings and appliqués. If you will notice heading under our department of The Dressmaker, you may decide to take advantage of our generous offer of skirt pattern, on conditions specified. Yes, by all means, make the skirt in slot-seam effect; flounces are gradually disappearing from the fashion world, and the front gore in panel effect, with flounce terminating at the sides, has superseded it. Smart designs, however, are of the slot-seam order, and in plaited styles.

* * *

By dint of an application of dull green stain old settees or split-bottomed chairs may be transformed into articles of art that resemble in detail the fashionable Mission furniture of the celebrated McHugh designs. If liked oxidized nails may be used to outline the seat, which should be of wood if possible, and if that is not procurable select leather to match.

* * *

Scholar.—Ben Jonson, in his play of "The Silent Woman," alludes to the noisy vociferations of the fish-wives and orange women. These latter still haunt the cheaper entrances of such theaters as Drury Lane, and irresistibly call to mind the queen of the calling, pretty Nell Gwynne, whom old Samuel Pepys wrote of and Charles II rendered notorious. But probably none of her degenerate descendants could repeat the old rhyme:

Fine Sevil oranges, fine lemmons, fine;
Round, sound and tender, inside and rine;
One's pin prick their vertue show;
They've liquor by their weight, you may know.

* * *

Beth.—We have arranged to have recipes for Christmas candies in this number, which will be found excellent. You will find among them the particular ones you desire.

A pretty device for your library mantel would be the legend:

"Olde wood to burn,
Olde books to read,
Olde friends to talk,"

or some similar quotation such as "A truce to care," or "Auld friends are best." These could be done in poker work, which is known as pyrography, and burnt deeply into the wood. English script is in good taste, or plain lettering. For your reception hall, have a mantel-piece of white Roman tiling picked out with red plaster, and extending imposingly to the ceiling. A shelf may be arranged high above the mantel, and is an appropriate place for a stuffed eagle, hawk or bird; horns are also effective at that distance. A mirror may be used, in a simple oak or mahogany frame, and a plate of pink onyx, which is not expensive, may be inserted above the wide, yawning fire-place and inscribed in old English text: "Welcome ye coming, and speed ye parting guest." The backing of the fireplace should be red to match the plates and black andirons used. A hob and crane may be provided for, in the general outlining, and complete the picturesque suggestions of quaint olden times.

* * *

J. K. L.—The best foundation for your daughter's course in English literature would be a brief reading of the standard writers beginning with Spenser's "Faerie Queen," Bacon's Essays, Swift's "Gulliver's Travels," Milton's "Paradise Lost," Dryden's "Allegra," Pope's "Essay on Man," and Bunyan's "Pilgrim's Progress." Goldsmith would be enjoyed in his comedies, and in the "Vicar of Wakefield," Thackeray, Dickens, and Walter Scott, with the Father of English Drama, Shakespeare, should be included. This is such a comprehensive subject that we cannot attempt its treatment thoroughly in these columns.

* * *

Mrs. J. N. X.—The temperature of the bath should never be less than 70° Fahr. In cases requiring profuse perspiration, it should be from 98° to 115°. Cold baths should never exceed 32° or 65°, even for the most rugged constitutions. One should never go out doors after a hot bath, and best results are obtained by making them a nightly and not a daytime occurrence. For colds, mustard is excellent for aiding the circulation, and three tablespoonfuls will be sufficient.

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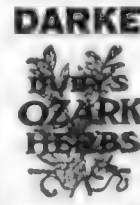

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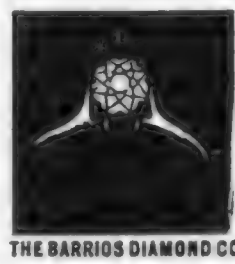

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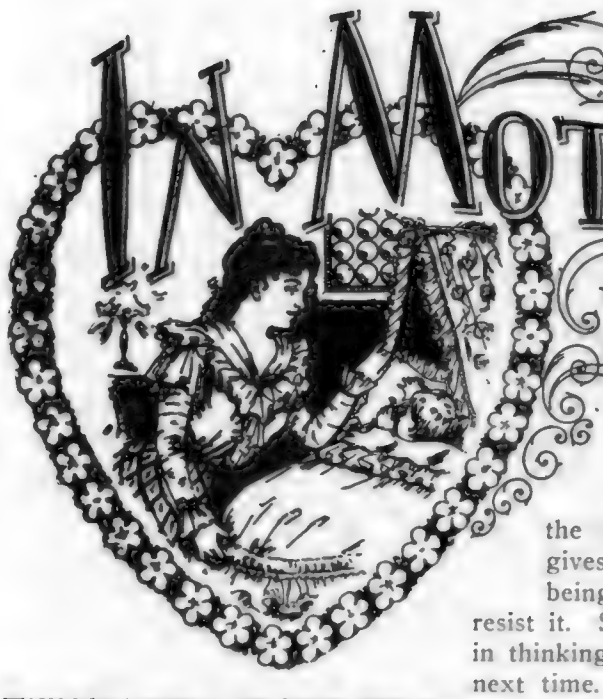
SUGGESTIONS FOR JUVENILES.

(Described on page 45.)



THE TRAINING OF THE CHILD.

THE question of child government is a serious problem, and when one considers the number of children in the world growing up like the proverbial weed, without any attempt at training or discipline, she must needs stop for serious reflection.

Training, or discipline, is a potent factor in the forming of the child's nature. We hear the cry of prenatal influence raised, and heredity, but the effect of environment answers for more in the formation of character than either one of the others.

It has been concisely demonstrated that heredity can be perverted and its tendencies conquered by careful training, and this may be applied to pre-natal influence as well.

The gentle but firm discipline of the mother, with the child at her knee, bears fruit in after years. But one must not confuse this wise guidance with any insistence of the mothers to "break in" the child's will. This conquering of the youthful spirit is a reprehensible idea, for reasoning effects the desired result, without arousing any antagonism, or combative power.

To "break in" the child's will is to undermine the foundation of a firm building. Far better to direct it to more admirable channels, and imbue the child with other principles. For this supposed "stubbornness" of nature is nothing else but will and character.

There are many natures that cannot be driven, others that cannot be coaxed. The wise mother does neither, but depends on calm reasoning to bring about the desired end, knowing that forcing and coaxing can only temporarily avail in teaching obedience.

The lack of firmness that many mothers display in talking to a disobedient child is largely responsible for their inability to control it. When an admonishment is given, the tone should forbid all possible doubt of the meaning, and the child will gradually learn not to question or delay.

Again, ever aware of pernicious results, both physically and morally, the mother often yields to the child's entreatities, and gives it whatever it cries for, being too tender-hearted to resist it. She eases her conscience in thinking to exert more firmness next time. But children are cunning, and take advantage of the least vulnerable point, and these little weak places are attacked again, with like result.

Never hold the virtues or defects of one child over the head of another to effect control, for this only engenders malice, envy or that desire to outdo others in the offender, who should be taught to be good for good's sake alone. Threats, of course, should never be resorted to or any fear aroused by the coming of the "black man," or other terrorizing beings of the dark.

There are many parents who keep their offspring "subjected" by appealing to their cowardice; the little ones are warned that the bogie man, as it were, will get them if they are not in bed by a certain hour; consequently when they go to bed they cower and hide their faces with the covers. Soon they are afraid to go in the dark alone.

This has a baneful effect, as is too well seen. The child soon loses its spirit and is an easy victim for the pranks of other children.

The better way is to explain to them the benefits to be derived from early hours, making rosy cheeks and bright eyes important points to be gained. Cultivate in them a fondness for simple things by always investing such with interest, for the most trivial play may be transformed into one of intense enjoyment by varying it, even ever so little, with little surprises and novelty.

* * *

Elaborate dressing is much to be censured with children. Not only does it develop vanity, but it leads to later extravagance and stimulates a desire for finery, regardless of cost, that had much better be suppressed. Again, the habit of judging people by their clothes is thus formed, of course gradually, with the youthful mind, and the good points and virtues become subservient to dress, passing unnoticed because of the criticisms of the latter. It is probably more or less true that the fair sex is naturally vain, and there is no necessity of cultivating the inherent seed which is said to have caused Eve's downfall. Simplicity is a commendable feature of the present attire for children, and since all black is still enjoying an unrivaled popularity for outer garments and hats, there is little opportunity for the display of finery. Jewelry of all kinds should be avoided, despite the prevailing fashion of wearing bracelets. White wash frocks are worn altogether by the younger generations, since they may be laundered and made to last for an entire season. Children are unconscious mimics of their elders, and endeavor to copy especially in regard to little mannerisms and habits.

* * *

A scrap-book affords such unmitigated amusement and entertainment for the younger folks that this simple form of pleasure should indeed be possessed by each youthful member of the household. Either regular books for the purpose or disused books may be utilized, and the child could make daily accumulations for it from the newspapers, or old magazines. Clippings in series of animals are pleasant subjects, and dogs and cats especially well-liked.

Let the little one make his own selections and paste them where he wishes. The book thus becomes his own property, with an individuality of its own.

If many black and white pictures are used, a box of water paints could be supplemented for coloring.

Work of this kind fosters a sense of order and system, and the child will grow to plan and arrange his collections in a surprising manner.

A durable gift for a very young child is a non-destructible scrap-book, compiled of course by some ingenious adult. For this purpose the book should be of paper muslin with pinked edges, and since small children are susceptible to color, pink is a substantial, wholesome color to select. The current publications offer an endless choice in interesting pictures, and there are also colored ones to be procured at the shops. One page might fittingly be devoted to babies, many of which could be purloined from advertisements of the numerous foods for infants, and fairies, witches, and all representatives of the animal kingdom could be chosen. Birds are good subjects and may be attractively arranged in a flight, over the page, or hovering over a nest. Gifts of this nature have many features to recommend them, for the average presents obtainable for these small bits of humanity are alarmingly perishable and have a limited existence in the child's damaging fingers. Paper books last for only a brief time, and soon become demolished and torn to pieces.

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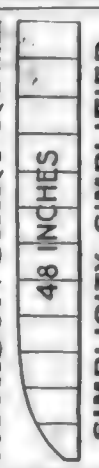

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SMART APPAREL FOR CHILDREN.

(Described on page 47.)

The House Wife

"Born in January, a prudent housewife, given to melancholy, but good-tempered."

* * *

ECONOMY IN THE KITCHEN.

THE prudent housewife is both frugal and saving, in the buying and also in the preparation of food, and one must in no wise confuse frugality with parsimony. To buy what is wanted, and to know how to select it, are the principles of domestic wisdom, wherein the housewife proves her own judgment.

Bread, in scraps or pieces left over from previous meals, should be saved for puddings and dressings. Stale bread crumbs for cooking purposes may be procured at the grocers', but one would naturally prefer that prepared at home. Oysters, fish, veal, croquettes, etc., are fried in crumbs, whether cracker or bread, and all scalloped dishes are more delectable prepared with it.

Left-over beefsteak may be cut in medium small pieces, and used in meat pies. And a word about the making of this savory dish, for despite recipes tried and proven, there are pies and pies, none of which are as delicious as they should be. The crust should be made a trifle richer than biscuit dough, but without any of the pie-crust richness, for meat does not demand such pastiness. Put the cut-up meat in the pie, and before the upper crust is put on, season with butter, salt, pepper, and dredge with flour; one-half cup of hot water should be poured in, to allow for the gravy. When the crust is a rich golden brown, the pie may be safely taken out of the oven. An Indian relish of chopped peppers, cucumbers, green tomatoes and celery is a nice accompaniment for this dish, or currant jelly, or spiced gooseberries may be substituted.

* * *

Celery stalks and heads, thoroughly cleaned, may be saved for the soup kettle, and with seasoning, a choice soup may be evolved.

* * *

Crackers should always be set in the oven for five minutes before serving, for no matter if a fresh box be opened, they will be found lacking that necessary crispness. Grated cheese sprinkled over the tops will greatly add to the flavor. These are especially nice with soup and salads, and also for luncheons.

* * *

For a Christmas dinner, the holly colors are attractive, carried out in the main decorations of the table. Scarlet carnations, with green ferns, for a pretty centerpiece, and around this a graceful wreath or detached twigs of the holly may be carelessly placed, with a highly artistic result. Crimson and pistache green mints could be disposed in fancy dishes at each end of the table, and crimson currant or berry jelly, with green pickle or relish, form the hors d'euvres.

* * *

After having the hands in water for any length of time, great care should be exercised lest, by improper attention afterward, they become chapped and rough. A remedy against this is both simple and easy to do. Keep a box of common bran on the washstand and rinse the hands in tepid water, in which a tablespoonful has been stirred; dry thoroughly; then rub briskly on the skin a few drops of glycerine, mixed with either rose water or water in which a sprinkle of perfume is poured. The wearing of old gloves while engaged in household duties, such as sweeping, dusting, etc., is most wise, as a preventive of an unpleasant appearance and condition of the skin. The finger tips should be cut off, and if the same preparation of glycerine is used on the skin it soon becomes soft and white. The addition of a few drops of lemon juice aids in the accomplishment of the object. Dish water is hard on the skin, but nevertheless some housewives either prefer or are forced to do their own work, and if a little precaution is taken, there is no need to complain about the hands.

* * *

For dry, burning feet, put a teaspoonful of soda in a basin of hot water, and keep the feet immersed for fifteen minutes, or until the tired feeling is gone. Household ammonia also is advised, in the same proportion, and after the bath, alcohol, in an atomizer, may be dashed over and the skin rubbed vigorously. Medium-sized heels, broad and low, are better for work-shoes, for the absence of heels throws the entire weight of the body on the heel, thus forcing a strain on the spine. The slight propulsion forward, caused by the heel of the shoe, is necessary to the equipoise of the body and comfort, and with them one becomes less fatigued than without them.

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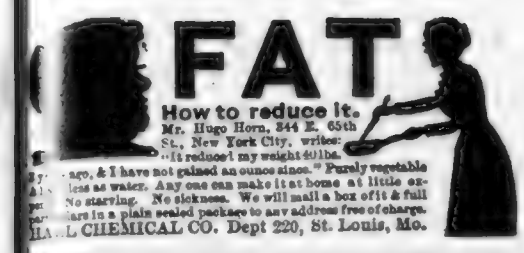
NATTY FROCKS IN CLOTH.

(Described on page 47.)



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For $3.00, 3 yards of Black or Medium Blue, heavy weight, rough, all wool Worsted Cheviot, or

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For $4.00, 3 yards 52 inch Fine Black all wool Worsted Venetian.

If more is required, add to your remittance in proportion, but not more than one dress pattern will be sent to a customer.

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CLOTHS

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TALKS TO OUR GIRLS.

And Problems that Interest Them.

By MARION E. TAYLOR.

THE girl who comes home for the holidays will find many little surprises planned for her by thoughtful parents and friends, and since their pleasure is greatly dependent on hers, she should show a proper appreciation of it.

Never treat lightly any invitation, no matter how given, for promiscuous promises are better never made than made to be broken. Of course, an offhand invitation, such as "come and see me," holds for literally nothing, and therefore demands as little in return. But it is of the definite engagement I speak—when one invitation is accepted and a second one more attractive in shape and form arises to tempt one to break the former, or to dispose of it trivially.

In such situations, courtesy alone, if nothing else, insists on the first promise being kept. Girls are so apt to be influenced by friends, and do things thoughtlessly which they after regret, that they should try to decide positively on their own resources on such important questions.

* * *

Luncheons are a delightful form of entertainment for the younger generation, and much originality may be displayed in their planning. Where several tables of guests are arranged, it is a pretty custom for the hostess, the guest of honor, and one from each of the other remaining tables to change their seats with different courses, thus allowing the guests the opportunity to converse with the hostess. One color scheme is much more effective in the decorations than two, unless some vernal tint of green and white or pink and white is chosen. For this season a chrysanthemum luncheon would be pretty, with the yellow, white or red carried out in the decorations, mints, ices et cetera.

Appropriate quotations may be written on the "guest card," which should be at each cover, with a single flower, and selections may be made from any of the poets, Tennyson and Mrs. Browning offering many pretty ones. "A daughter of the gods, divinely tall and most divinely fair," from Tennyson's Dream of Fair Women, would be fitting, and from Mrs. Browning's Portrait of a Lady, "And if a painter saw her, he would paint her unaware, with a halo round her hair"; others might be, "Her hair is tawny with gold, her eyes with purple are dark; in her cheek pale opal burns, with a red and restless spark;

"Rosy is the north, rosy is the south.
She hath roses for her cheeks,
And a rosebud for her mouth."

* * *

Matinée parties are another function open to the school girl who is not yet out. A chaperon should be provided, and if a little dinner can not follow the affair, at the house the guests may enjoy some chafing dishes and a salad at some fashionable restaurant. Sometimes, a luncheon precedes the matinée party, according to the hostess's fancy.

* * *

A variety of neat little turnovers in the new shaping should be included in a girl's wardrobe, with some ties in the new wash taffeta. The turnovers, since they call for ingenuity chiefly, may be made at home and easily completed in a short time. White wash taffeta, with an edge of black, and worked in black French knots is serviceable and stands the test of soap and water. Black taffeta, stitched in white, with a tie to match drawn through a white pearl buckle, is always chic and serviceable, and may be worn with delicately colored ribbons.

* * *

The fob, in leather or silk, with silver, gold or jeweled slides, is a popular device for the watch, allowing it to be slipped in at the belt. The best all-round selection is black seal leather, with gun metal trimmings, as it accords with a frock of any material. The new Queen's gray, in leather, with antique silver reliefs, is also correct.

* * *

Various colored little bows for the hair should be kept on hand, as they give a finishing touch and an air of dressiness to any toilette. Twisted loops of ribbon, with two perky ends, or big choux of tulle, are in style, and the most fashionable colors for these are white, black, sky blue and pink. A large bursting rose, with dew drops on the petals, is considered the acme of fashion in hair adornments, but these are more affected by older girls and young women. For the girl who is not yet "out," all white or black in simple ribbon or tulle is more appropriate, although colors may be worn without infringing on good taste.

NOTE.—Questions of interest to girls will be answered on this page, but inquirers must give name and addresses. If stamps or addressed envelopes are enclosed questions will be answered by mail.

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Dixieland, a catchy march two-step, introducing the favorite old "Black Joe."

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College Days, march two-step; a most tuneful two-step.

"When Knighthood Was in Flower," by Gustin. Most popular waltz in America.

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"Lenore, My Own Lenore," "Just a Sweet Dream," "She Lives in Alabama," "When the Leaves Begin to Fade," "Indeed," "Sally Mine" (waltz song), "And, Then Say Adieu" and "To Thee, Dearest One" (classic songs), "You Ain't No Actor" (coon song), "Mary Jane" (the girl from Maine), "My Nubian Maid," "Sweet Morning Glory," "Waitin' for You, My Honey."

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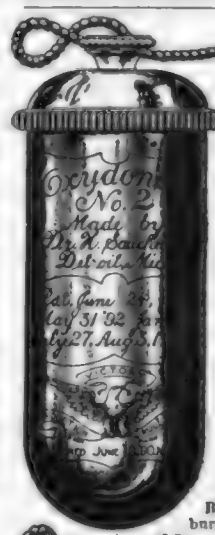

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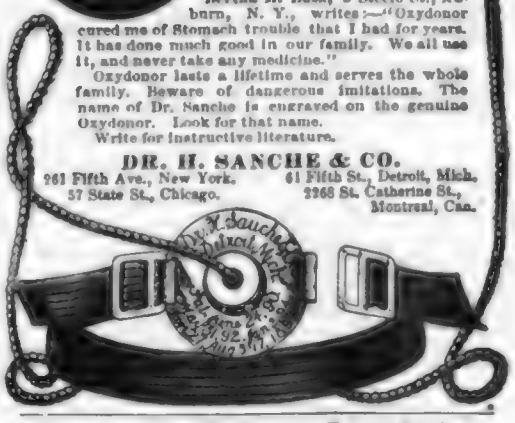

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PRETTY BLOUSE WAIST FROCKS.

(Described on page 47.)

A SOCIAL QUESTION.

ONE of the social questions of the day, and one that is freely discussed in society, is with regard to the propriety and wisdom of married ladies dining alone with married men and bachelors at fashionable hotels and restaurants, and also of their being their companions at the theater and afterward at supper at well-known restaurants and cafés.

The sober-minded—not the prudish of the straight-laced by any means—are asking is this as it should be, and what has brought about this remarkable change in society life which is so prominent in all sets, and not confined to any particular division? Many causes have contributed to the present position taken up by married men and married women. The facilities now offered for dining in luxury are an inducement—and a very strong one—with men to ask their friends' wives to come and dine with them, and an equal inducement to the said ladies to accept the proffered hospitality.

Whatever the occasion, the wives are left to themselves, and their kind-hearted men friends—usually the friends of their husbands—think that the kindest thing to do is to ask them to dine and go to the play, not with the idea of getting up a flirtation, but with the intention of giving them a little amusement in the enforced absence of their husbands. Hundreds of men consider they are doing a good turn to their old friends by showing attention of this kind to the pretty young wives left to take care of themselves, and thus it comes about that Mrs. Brown is seen dining somewhere or other with Mr. Smith, but Mrs. Smith is not of the party. Perhaps she is dining somewhere with Mr. Jones, as, during the absence of Mr. Smith in Norway, it was her custom so to do, and she has no inclination to appear indifferent to his kind thought for her amusement now that her husband has returned, and is always dining with some pretty woman or other whose absent husband is a great friend of his. This is an oft-repeated phase of home life, and it is asked, "Is it a right one?"

It must be said that married ladies have learned to depend upon their men friends, whether married or not, to take them somewhere to dine, and to see some play or other, whenever they happen to be in town for a few days unaccompanied by their husbands. They are given to understand they have only to make their arrival known to insure invitations of this nature most evenings of their visit, whether at the house of a friend or at a smart hotel, and so sure are they of their ground they have no hesitation in proposing a dinner and a play, and mentioning where they would like to dine and the piece they most wish to see. This secures the excitement they require, and as it is so generally done they are not afraid to do as others do if excuse were needed for so much liberty of action. It goes without saying that all married women do not act on these lines, but enough do to make the question a serious one.

It is interesting to gather the views of some men upon the subject from the discussions that are constantly "cropping up" at dinner and after dinner whenever this particular topic is introduced. "My wife dines with any one she pleases," says one, "and I do the same." "It was all very well when I was away," says another, "but now I am back I don't intend my wife to dine with Tom, Dick and Harry." "I don't approve of the sort of thing at all," remarks a bachelor; "it's the thin edge of the wedge, this dining alone," and so opinions differ, and it altogether depends upon the style of man he is as to what his sentiments will be. It also depends not a little upon who the man is who gives the invitation in what light it should be regarded. This latter is an argument many men advance when called upon to say anything on the matter.

As to the opinions held by wives on this question, they are as unanimous as are those of men, and each speaks as she feels and thinks. Some are prepared to accord the same freedom to their husbands as they claim for themselves. These may be considered the advanced division, and these husbands and wives are perfectly agreed as to their right to do as they please. It is only the lookers-on, the observant public, who are not quite as satisfied as they are, and who entertain doubts as to whether this lead is the one to follow and whither it tends.

Women not so advanced, who still cling to the traditions of home life, distinctly object to their husbands following this modern practice and to following it themselves, but with the majority of women it is difficult to say "No" to an invitation kindly and persuasively given, and which is accepted by all their friends when it comes in their way, and, unless a husband puts his veto upon acceptance, it follows that she follows in the wake of others whom she knows and whom she does not know.

It is not unnatural that some misgivings arise in the mind as to the propriety and wisdom of such doings.

THE NATIVITY.

Backward, through memory's haze, we gaze,
Seeking the natal place;
And finding not the hallowed spot,
We quickly turn our thoughts to learn
If in the future lies the prize;
Yet still we find no trace.

We turn away, for world of clay
No natal place reveals;
No spot on earth records the birth
Of Christ adored, the nation's Lord,
No gladsome shout, no bells ring out
Their welcome, joyful peals.

Yet doth the inward bell fortell
In silvery tones most sweet;
How to the pure in mind is chimed,
The message dear, that Christ is near,
As in each thought, the birth is wrought
And Christ we inward greet.

Then shout, O earth! proclaim the birth
Of Christ, immortal King!
In sweet refrain repeat the strain,
Till to each thought the story's taught,
And by each race the natal place
Is found to be within.

Repeat again in words most plain,
That all may comprehend;
How Christ within, discards all sin;
How heavenly love, from God above
Purges the mind toward sin inclined,
And heavenly truths portend.

Repeat, repeat, till all complete,
Shall hail Immanuel's might,
Till Christ the Lord, by all adored,
Shall to each heart the truth impart,
And in each mind a birthplace find,
An inward, guiding light.

—Francis Edgar Mason.

* * *

"X" RAYS.

Altruism is the true religion.

* * *

Ignorance is the parent of crime.

* * *

Love is the eloquence of the soul.

* * *

Doubts are the seeds of progress.

* * *

Man is limited only by his own ignorance.

* * *

Whatsoever a man reaps, that also has he sown.

* * *

Goodness is the only criterion of worth in man.

* * *

Simple goodness is the loftiest philosophy.

* * *

The quackery of to-day is the philosophy of to-morrow.

* * *

Ignorance of the good and perfect is the only "fall of man."

THE HAIR DYEING COMB

produces any desired shade of hair by simply combing. Most practical device for the purpose. Does not stain scalp. Not injurious. Promotes growth of hair. Indestructible. Application undetectable. Write for full particulars. THE H. D. COMB CO.,
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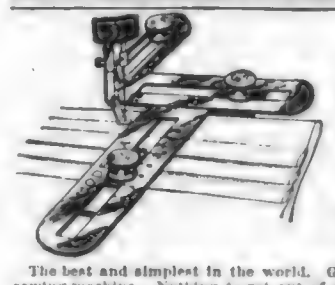

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Daddy Gander.

PROBABLY you have never heard of me. Well, it isn't to be wondered at, for I have just made my appearance among the girls and boys. You will see my picture at the bottom of the page, and I am sure you will think I am the funniest creature you ever saw. I am just a gander—"Daddy Gander" they call me.

I felt so sorry that old Mother Goose had no husband that I dressed all up in my swallow-tail coat, bought a new silk hat, and started out to find her; but alas! I discovered that she was nearly two hundred years old, and it shocked me so I have given up looking for her, for I am sure she must be awfully wrinkled and out of date by this time, and I am fresh and young. Well, I hardly expected to find her, for the last time I saw her picture she was riding astride a white goose and was going up into the clouds. I can't imagine why she should want to go up among the clouds, when there are so many children here on earth to make happy, so I have decided to stay right here and have some fun, and let Mother Goose alone. She's only a goose after all.

You will see if you look at my picture that I haven't any shoes on my feet, and I feel almost ashamed of it, but I really couldn't find anything that would fit me, and besides if I should happen to fall into the water, and I have a strong inclination to drop into the water, how could I swim with shoes on? I fear I would drown, and then you could never see me again. By the way, speaking of falling into the water, the very first day I put on my dress suit and tall hat, the wind blew my hat into a frog pond, and all the frogs began to croak. I never thought of my dress suit, and just like a big goose, I plunged right into the pond after my hat. Such a looking sight as I was you never saw! I almost ruined my clothes and had to take them to a tailor who ironed them out with a goose, of course I mean a tailor's goose, but isn't it funny to think they had to iron out a gander's suit with a goose!

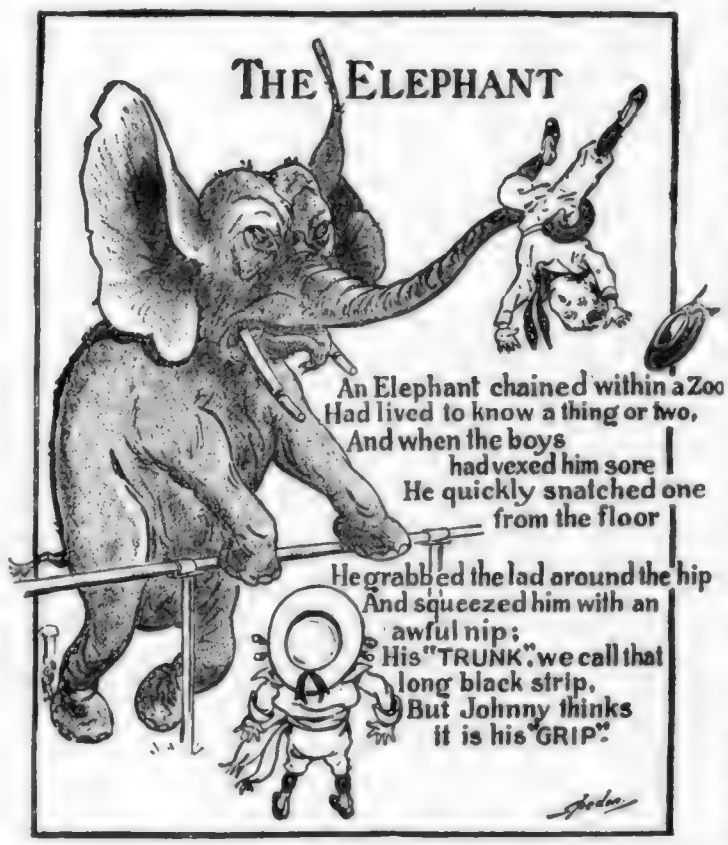
While I suppose I ought to wear that silk hat, yet to tell you the truth, I don't like it, for it hurts my bald head, and besides, it is hard for me to hold it.

Since I left the geese and the ganders, I have seen the funniest of sights, and I am going to tell you about them. The reason I came among the girls and boys is because there are so many sad things in life, that I wanted to stir up a little fun, so as to make life more happy and jolly. I cannot help doing this, for you must remember I am a gander, and my mother was a perfect goose, and I inherit silly things from her, I suppose.

For over a year I have been prowling around looking for funny things, and I have laughed so much and have grown so fat that when I walk I just waddle.

I saw so many queer things when I went among the people that I had to write them down in a book for fear I would forget them, for I wanted all the little girls and boys to share this fun with me. There were so many funny things to write down that the book made a hundred pages, and it is just full of fun, puns, wit and droll things, and so different from anything you have ever seen or read about.

Do you see the picture of the elephant? Read what it says and you will see what I saw at the circus. Don't you think it is queer Johnny didn't know the difference between a trunk and a grip? Now he can feel and see the difference, but it was rather a hard way to teach him. The other little fellow who went to the circus with Johnny is so scared that his fingers stick right out straight, and he is standing quite bow-legged; but the elephant will not hurt Johnny, he merely wanted to show him he carried his trunk and


THE ELEPHANT
An Elephant chained within a Zoo
Had lived to know a thing or two,
And when the boys
had vexed him sore
He quickly snatched one
from the floor
He grabbed the lad around the hip
And squeezed him with an
awful nip;
His "TRUNK" we call that
long black strip,
But Johnny thinks
it is his "GRIP."

his grip with him, ready for use at any time.

I cannot tell you all the funny things I have seen, but in the book you can see them all, and the pictures are four times larger than the one you see on this page, and they are all in bright colors, too.

It may make you feel sad, but I actually saw a wee little boy licking a horse, and he was as happy as he could be over it. It was a candy horse, and I think you would have licked him, too.

One of the very funniest things I ever saw was a man who ate a whole box of yeast-cakes, so he could rise to one of the distant planets, and in the book he will tell you all that he saw. Then I met a little boy whose father gave him a box of tools, and the boy sawed off the table legs and nailed them on the clock. What a funny thing to do! His papa didn't like it, and when he scolded his son for doing it, the little boy said he nailed the legs on the clock so the clock would run, for it hadn't run for a long time.

I almost shook my tail-feathers off laughing at a queer little old man I met in the depot. He wanted to go to Syracuse, and he stuttered so he couldn't tell where he wanted to go, and he lost his train trying to say Syracuse; so he had to go by freight, because he couldn't express himself. You will see him in the book, all boxed up with only his head out, and he will surely make you laugh, for it is a very, very funny sight.

I wish I had time to tell you more of the funny things I have seen, but there is not room on this page to tell them; but I have put everything in the book, and they call the name of the book, Daddy Gander, and my picture is on the front cover, just like the one you see here below, only it is many times larger, and all in bright colors.

I wish I could afford to give every boy and girl in the land one of my books, but when I went to have it printed, the men, which are such queer things, wanted so much for pictures, paper, printing and binding, that I saw right away that I could not give them away, and it made me feel sorry indeed, for I like to make people laugh, and don't like to charge them for it. But it is such a funny book that I think you will get many times its vaule in laughing over it.

They have already called it "The King of Funny Books."

And there was another object I had in view when I wrote Daddy Gander. Although I am aware of the fact that I am a Gander, still I am not a goose, and I was actually ashamed of the silly verses they put into children's books nowadays. Most of it isn't either sense or nonsense. I wanted to make children's minds active, to cause them to think quickly and to make them laugh at the same time. In fact, I wanted to elevate the standard of Nursery Rhymes, and I have done it, so they all say who have read my book.

DADDY GANDER.

Now I feel sure that you will all want a copy of Daddy Gander, the "King of Funny Books," and the price is $1.50, postpaid to any address. Send your order to the AMERICAN FASHION CO., 853 Broadway, New York City.

CHRISTMAS CANDIES

CHRISTMAS, with its overflowing spirit of jollity and merriment, seems synonymous of savory dishes and goodies galore. Candies are an essential item, and despite the attractive display at the confectioner's, there are none quite so pure and wholesome as those made at home. The outlay, too, is much less, and since, in church fairs, bazaars, et cetera, the financial part is a serious question, with very little trouble these tempting sugar-plums may be made at home and if desired packed for sale in dainty boxes evolved from gay crêpe paper and ribbon.

Chocolate Cream Peppermint.

Take two cups of sugar to one of hot water. Let boil until it strings, then take it off the fire and beat until it creams. Flavor with one-quarter teaspoonful essence of peppermint; drop in wafers on buttered or paraffine paper, brush with chocolate.

Fudge.

Put three pounds of granulated sugar in a pint of sweet milk and cream, using no water whatever. Boil slowly and stir continually to prevent sticking at the bottom. A pinch of cream of tartar aids in the creaming process. Boil the mixture until it strings, or is the consistency of a gum drop when dropped in a glass of cold water. Remove from the fire, and allow it to cool before stirring or it will harden rapidly. If plain fudge is desired, flavor with half-teaspoonful of vanilla extract; for maple fudge, substitute brown sugar and one pound cake of maple for the granulated; for chocolate fudge, take two whole squares of Baker's chocolate, using the vanilla fudge for the foundation. Chopped dates, raisins, nuts, citron, and maraschino cherries may be added to produce any desired flavor. A pinch of salt will greatly improve the taste, giving it a rich, delicious flavor.

Strawberry Creams.

Make a fondant or "dough" of two cupfuls of granulated sugar, half a cup of cream, and a pinch of cream of tartar, this last being added after the other ingredients have been put on to boil. Boil slowly, until the sugar is thoroughly dissolved, or until it will form a soft gum drop in cold water. Take from the fire, and allow to cool before stirring. When creaming, add half teaspoonful strawberry extract and one-eighth teaspoonful fruit coloring. Roll into little strawberries, and brush over with chocolate if desired. English walnuts, in halves, may be pressed in at the top, or dates, figs or almonds used.

Salted Peanut Crisp.

Roast the peanuts to a light brown, stirring repeatedly; after the husks are entirely removed, mash fine with a rolling-pin on a board, mixing in salt and butter to taste. Make a taffy of two cups sugar, one-half cup molasses, one walnut of butter, half teaspoonful salt. When brittle, stir in the peanut mixture, and pour out in flat, buttered tins.

Buttered Popcorn, and Popcorn Balls.

For buttered popcorn, pour one-half cupful shelled popcorn into a hot frying pan, in which a lump of butter has been melted. Shake vigorously to prevent burning, and salt after the corn is popped, using a shaker. This is a much better method than that of using the regular corn-popper and buttering and salting after.

For popcorn balls, have ready a cream-like taffy, made of two cups of granulated sugar and one cup of hot water. Flavor to taste, with any preferred extract. Pour this syrup over the popped corn, and stir thoroughly until the mass is sticky. Dip the hands in water and mold out round balls, rolling them into shape on a table. It is said that glucose will improve the mixture, but it must be used in the proportion of one-fourth of a pound to three-fourths pound of sugar.

Mexican Piñonate.

Take three cupfuls of choice brown sugar, one-half cup of sweet cream and a lump of butter the size of an egg. Stir continually lest it burn, and remove from the fire when it takes the consistency of a soft gum drop in cold water. Have ready two cupfuls of shelled pecans or walnuts; stir in thoroughly after flavoring with vanilla. Pour into buttered pans, and cut in squares or drop in wafers on buttered manila paper.

Molasses Candy.

One quart of best New Orleans molasses, one cup of granulated sugar. Boil fifteen minutes; then add butter the size of one egg. Stir to keep from burning. Drop a little in cold water, and if it hardens it is done. Stir quickly, take from fire; pour into buttered tins to cool. As soon as you can handle it, pull it white.

Maple Cream.

Three cupfuls of grated maple sugar, one cupful of thick sweet cream. Boil until it hardens when dropped in cold water. Remove from the fire and beat with a silver fork until it is of the consistency of very thick cream. Pour in buttered tins, and when cool cut in squares.

Chocolate Creams.

One pound of confectioners' sugar, white of one egg, two tablespoonfuls of water, one teaspoonful of vanilla extract. Mix well and make into balls whatever size required. Melt half a cake of chocolate, dip the balls in it and lay on buttered paper to harden.

Cocoanut Creams.

Make the same "dough" as above and mix thoroughly in it as much grated cocoanut as the dough will stand. Roll out about three-quarters of an inch in thickness and cut in squares or bars. Put it on paraffin or buttered paper to dry.

Cream Dates.

Make small rolls of the "dough" and press in the dates, after taking out the stone. Then roll the dates in granulated sugar.

Orange Creams.

Take the same "dough" and grate the yellow rind of the orange and squeeze into it two teaspoonfuls of the juice. Roll out and put on paraffin paper to dry. Cut in squares when dry. Lemon creams are made in the same way, only substitute lemon rind and juice instead of the orange.

Cream Walnuts.

Roll out a piece of the "dough" and cut it in small squares. Roll each square into a ball and press half a walnut on each of two sides. Allow it to dry.

Fig Paste.

Take two cups granulated sugar, one cup of hot water, and boil until it strings. Have chopped into a pulp six large Turkish figs, flavored with nutmeg or one-half teaspoonful of vanilla. Stir this into the syrup, and beat with a spoon until it begins to thicken. Pour into a pan lined with paraffine paper, and mark into squares.

Pineapple Bars.

From the fondant or "dough" already prepared, a variety of bonbons may be made, and of these there is none more delectable than those compounded with pineapple. Chop some pineapple glacé into dice, and mix thoroughly with the cream fondant. Pineapple or vanilla flavoring should be used, or a dash of nutmeg, which imparts a delicate, delicious flavor to all of these dainties.

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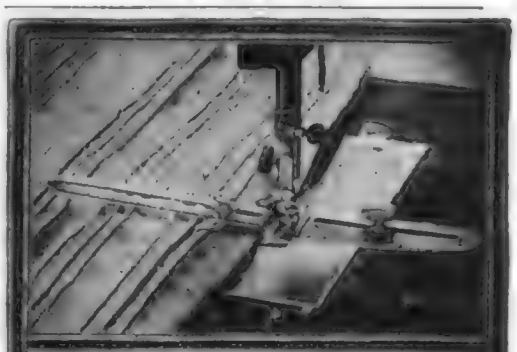

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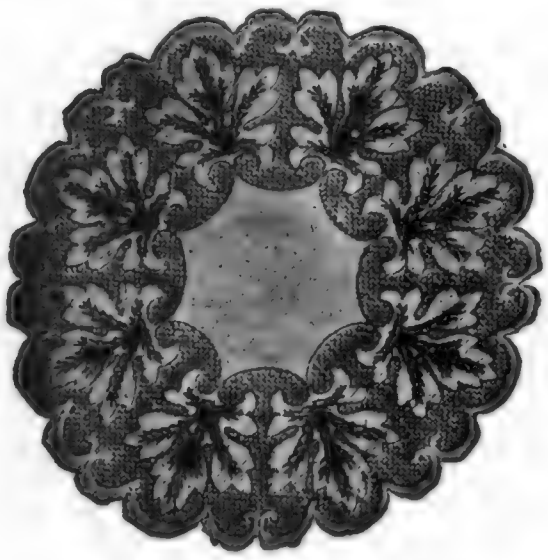
HUCKABUCK EMBROIDERY.

HUCKABUCK embroidery, more commonly called "darned huck," occupies a distinct field by itself. It fills a want long felt, such as is often expressed for a form of embroidery at once simple and effective, and one which would not require as close application as more elaborate forms of embroidery; something, too, which might be "picked up" and would not need framing. All this and more is found in huckabuck embroidery.

As the name implies, the foundation material is huckabuck toweling, white or colored, upon which the design proper is simply embroidered, often being worked in outline stitch or couching. The background is darned, the entire surface outside the outlining lines of the design being thus covered. Huckabuck toweling is checkered in effect, and the darning stitches are woven in and out, passing the needle under and over the different strands, long and short alternately. Each succeeding row brings the long stitch over the short of the preceding row and vice versa. It is really darning in the practical, ordinary sense of the word. The designs are for the most part conventionalized leaf and flower forms, and are used alike on centerpieces and sofa pillows.

For a green and white color scheme centerpiece design No. 1600 leaves nothing to be desired. The scalloped edge is worked in buttonhole stitch with Corticelli Persian floss white 615, but the rest of the design is worked entirely in shades of green, which with the white linen background makes a very pleasing combination. The leaf forms are outlined alternately with Corticelli Roman floss green 692.9 and 693, and the entire background between these forms and the scalloped edge is darned with Roman floss, green 696. Now work the leaf veins in brier stitch and the design is complete. In the lighter leaves use green 694, and in the darker, green 695. This design is furnished in a variety of sizes and so can be adapted to a variety of uses. In working the 22-inch size the following materials will be required: Corticelli Roman floss, 12 skeins, 696; 3 skeins each 694, 695; 2 skeins each 692.9, 693. Corticelli Persian floss, 6 skeins 615.



Darned Huck Embroidery Design No. 1600.

Darned Huck Pillow Design No. 1804C.

Oak leaves form the motif of another pretty centerpiece design shown by No. 1602. This, too, is furnished in a variety of sizes. The leaves are worked in greens against a background of golden brown, and the edge is finished in white. Four shades of green are used in the leaves, 781, 782, 783, 784. The edges are outlined, working one light at the tip and darker at the base, and vice versa. The veins are worked in brier stitch, the shading corresponding to that in the leaves. The scalloped edge is worked in buttonhole stitch with Corticelli Persian floss, white 615, the eight little scroll figures springing from the border being worked in outline stitch with 784 and veined with 783. Golden brown 619 is used for the inner circle, and for darning the background between the figures and the scalloped edge. The materials required for working this design in the 22-inch size are Corticelli Roman floss, 12 skeins 619, 3 skeins each 781, 782, 783, 784. Corticelli Persian floss, 6 skeins 615.

Not only is huckabuck embroidery used for centerpieces, but it forms a very effective decoration for sofa pillows as well. Many housekeepers prefer sofa pillow covers which will bear laundering, or, as the common expression is, "will wash," and to these a huckabuck pillow cover is a joy forever. The edge of such a pillow is generally finished with a deep ruffle of the same material finished with rows of brier stitching, but a ribbon ruffle matching the embroidery in color can be used if preferred. This, of course, necessitates removing the ruffle every time the pillow cover needs washing.

Conventional Green and White Sofa Pillow Design No. LP1557A.

Oak Leaf Conventional Design No. 1602.

Design No. LP1557A shows a conventional design worked in green and white and the background darned with white, giving a remarkably dainty effect. The outlines of the design are finished with a double line of couching, two threads of Roman floss in each. The flower forms are edged with white 615 and delicate green 804, the stems with green 806, 808, and the leaves with green 804, 806, the darkest shade being in each instance used on the outer edge. The leaves are veined in brier stitch with green 804 and the cross-bars in the flowers worked with 806. The ring in the center of the design is outlined with 806 and 808, and the space between filled with brier stitch in 806. The materials required for working this pillow top are Corticelli Roman floss, 20 skeins 615, 6 skeins each 804, 806, 4 skeins 808.

The Cornucopia design is another popular pattern. The color scheme in this instance is pink and green, the background being darned with a delicate pink. The petals of the flower are couched with four threads of Roman floss, using one shade in each petal and reversing the order of using these shades in the different flowers, so that a variety of coloring is produced. Four shades of pink are used in the flowers: 636, 637, 638, 640, and the background is darned with the lightest shades. The veins of the petals are outlined with the same shades as used for couching. Green is used for the Cornucopias or flower centers, working each section in long and short stitch, commencing with the darkest shade near the flower and shading lighter toward the top, which is worked in satin stitch. The scrolls which form a part of the design are also worked in satin stitch with shades of green, 692.9, 693, 694, 694.5, 695, and the line enclosing the background is couched with four threads of Roman floss, green 693. The materials required for working this design are Corticelli Roman floss, 6 skeins 636, 4 skeins each 637, 640, 694; 3 skeins each 638, 693, 694.5; 2 skeins each 692.9, 695.

A SHIRT WAIST BOX.

Shirt waist boxes may be made by ingenious fingers out of grocery boxes lined with wall-paper and scented with bags of sweet lavender. The top may be hinged with straps of leather and the outside padded with cotton batting and covered with gay-striped cretonne, a valance of the material concealing the sides all around. These receptacles make pretty little seats for the bedroom, and may also be utilized as window seats or for cozy corners.

DESCRIPTION OF PLATES.

Patterns of all garments illustrated in PICTORIAL REVIEW may be obtained only from the AMERICAN FASHION COMPANY, 853 Broadway, New York City, at the prices quoted. Mail orders must be accompanied by cash or postal orders. Also kindly state if lining is wanted.

In ordering patterns from us, CUT TO MEASURE, two days must be allowed for same. In case of required sizes being kept in stock, orders will be filled without delay.

* * *

FIGURE ON COVER PAGE.

Promenade gown of holly-red broadcloth, in double skirt style, simulating a Russian blouse. Decorations of braid in two widths and buttons. Neck-bow of leaf-green panne ribbon. Turban and muff of light squirrel. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

FOR THE SOIRÈE.

(Illustrated on page 4.)

Fig. A 60.—Gown of blush-pink crêpe de Chine, with pompadour neck, and shoulder cape collars of Venise lace, threaded with American-beauty velvet. Effective disposition of velvet on waist. Shirred hip-yoke, and Venise Vandykes heading flounce. Pattern, waist, $1,00; skirt, $1,00. Cut to measure, 50 cents extra.

Fig. A 61.—Gown of pompadour brocade, with purple orchids on a white ground with silver sheen, décollétage outlined with fichu drapery of ivory silk muslin. Elbow sleeves in "1830" style. Skirt one of the new plaited varieties, with front gore in panel effect, in embroidered silk muslin. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A 62.—Gown of sunset tussore silk, with bertha of Irish lace; corsage bow and belt of burnt orange panne. Sleeves and flounce of dotted sunset mousseline de soie. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

ELABORATE WAISTS IN SILK.

(Illustrated on page 6.)

Fig. 568.—Waist of raspberry colored taffeta, with bayadère tucked yoke, extended to form tabs over the belt, and framed by stitched bands. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 569.—Waist of sky-blue taffeta with round yoke outlined with white bertha, trimmed with narrow black velvet ribbon. Plaits arranged at the lower part. Sleeves decorated to accord. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 570.—Waist of leaf-green Swiss taffeta, united with embroidered bands, and decorated with fancy braid designs. Fancy sleeves. Patterns, $1.00. Cut to measure, 50 cents extra.

Fig. 571.—Waist of scarlet Shantung silk, fancified with elaborate designs in black velvet, embroidered in white. Box-plaits are an additional feature of interest. Pattern, $1.00. Cut to measure, 50 cents extra.

FASHIONABLE DESIGNS IN VELVET.

(Illustrated on page 8.)

Fig. A 63.—Gown of "Queen's gray" velvet tucked to simulate plaits, with stock, plastron and cuffs of ivory peau de soie, embroidered in black. Stitchings of white silk; grelots. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A 64.—Gown of wood-brown speckled velvet, in "scratched" effect; shoulder capes framing tucked vest, bandings of tapestry embroidery, with black silk ornaments. Tie of panne ribbon in gooseberry green. Waist and skirt tucked to simulate plaits. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A 65.—Gown of black uncut velvet, with strappings with cape collars, and stock of filet net, with chancellor collar; cuffs and belt to match. Fancy ornaments and grelots. Skirt in plaited style. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

DEVELOPMENTS IN SILK AND SATIN.

(Illustrated on page 10.)

Fig. 315.—Skirt of gray moiré satin, in plaited effect, with appliqués of Venise lace and decorations of velvet ribbon. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 316.—Skirt of wood-brown faille Français, tucked elaborately with bandings introduced. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 317.—Skirt of silver gray crêpe de Chine, with panel front gore and hip yoke; skirts overlap. Patterns, $1.50. Cut to measure, 50 cents extra.

Fig. 318.—Skirt of black peau de soie, with panel front, hip yoke and flounce. Decorations of velvet ribbon. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 319.—Skirt of white taffeta in box-plaited effect, with black lace medallions. Pattern, $1.50. Cut to measure, 50 cents extra.

CHIC RECEPTION GOWNS.

(Illustrated on page 12.)

Fig. A51.—Gown of café-au-lait crêpe de Chine, with waist shaped in low outline at the neck to disclose a yoke tucked perpendicularly, with bertha of guipure lace. Corsage motif of a satin rose, foiled with velvet. Skirt elaborated with tucks and lace in alternate bands. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A52.—Gown of black silk muslin, with white yoke overlaid with black lace bandings. Waist in bolero effect, with ceinture of pistache-green panne, with jeweled buttons. Corsage bow to match. Skirt trimmed to simulate a hip-yoke. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A53.—Gown of bêbe-blue mousseline de soie, adorned with pointed medallions; waist tucked, as also are the elbow sleeves. Soft folds of panne outline the bust. Clinging skirt decorated in similar fashion. Pattern, waist, $1.00; skirt. $1.00. Cut to measure, 50 cents extra.

WAISTS IN COMBINATION EFFECTS.

(Illustrated on page 14.)

Fig. 572.—Waist of berry-red taffeta, in tucked effect, with shallow yoke extended to form epaulettes, and unique vest in white cloth. Decorations of buttons and cord ornaments. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 573.—Waist of mignonette-green chené silk with yoke-vest of black and white embroidery framed by strappings of white cloth which head overlapping cape collars. Tucks are a special feature of waist and bishop sleeves. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 574.—Waist of robin's-egg blue glacé, with tucked yoke, and bandings of tapestry embroidery. Slot-seams are introduced with good effect. Cuffs of velvet, with belt to match. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 575.—Waist of heliotrope taffeta, in tucked effect, with epaulettes, collar and vest of white cloth, outlined with braid. Fanciful cuffs and belt of velvet. Pattern, $1.00. Cut to measure, 50 cents extra.

SMART EVENING GOWNS.

(Illustrated on page 16.)

Fig. A57.—Dancing or dinner gown of rose-pink dotted silk muslin with fichu drapery following the décolletage; jabots fancify the front, which is laced with narrow velvet ribbon. Elbow sleeves, and skirt trimmed to accord with waist. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A58.—Gown of pompadour silk in forget-me-nots, with V décolletage, and shoulder bows of forget-me-not velvet. Elbow sleeves tucked on top; skirt tucked in clusters and decorated with velvet. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A59.—Gown of black net with deep drop-shoulder yoke, outlined with white lace bandings. Skirt decorated to accord, and trimmed to the knees with black velvet cording. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

JAUNTY STREET ATTIRE.

(Illustrated on page 18.)

Fig. 625.—Costume of royal blue satin cloth, with jacket having spade fronts that close in double-breasted fashion. The strap belt heading the peplum is of velvet, as well as the cuffs, and fancy strap collar. The skirt, which has a front panel gore, is lengthened at the sides by a box-plaited flounce. Machine stitching and ornaments add to the general effect. Pattern, jacket, $1.00; skirt,

(Continued on page 45.)

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AN ARTISTIC HOME.

By courtesy of D. S. Hopkins, Esq., Grand Rapids, Mich.

WHEN one entertains the idea of possessing a home, he first considers the necessary outlay and expenditure, and indeed, this is of paramount importance.

One hesitates to harness this dwelling, that represents the gratification of an ambition and is the abode of all that life holds dear to him, with indebtedness; for that reason, deliberation and planning are necessary, and often an enforced alteration of plans brings about the most artistic results, in its very departure from orthodox and stereotyped lines.

A frame two-story dwelling, in size 30 x 56 feet, is presented here, with diagrams of the two floors. The architecture is both unique and attractive, and is much admired. It is suitable for a narrow lot, as may readily be seen, and the interior shows careful planning.

The first story is clapboarded, the second story and gables shingled, and the main roof is shingled, as well, with a tin roof employed on the porch. The estimate on the cost of the structure includes a finish of hard wood on the first floor, the balance being in pine, and may vary, according to price of materials used, from $3,000 to $3,500.

The cost of plumbing is about $250, and furnace about $200.

DESIGN No. 272.—ARTISTIC HOME FOR $3,000.

The reception hall is of ample dimensions, and the fire-place may be of ornamental brick, glazed or Roman tiling. It is reached from the porch by a vestibule, and offers a delightful variation in a nook with a cosy seat. A lavatory is introduced under the stairs, which show a pretty disposition of grill work.

A spacious air of breadth is imparted by the parlor, sitting-room and dining-room opening into each other by archways provided with folding doors. The window-seat in the sitting-room is an admirable feature, and allows opportunity for plants or flower culture. There is also a fire-place in which cheery gas logs may be arranged in simulation of the real hickory that sputtered on the hearth in ye olden times.

If desired, a fire-place may be adopted in the dining-room, and the mantel finished with brass hooks from which may depend steins, mugs, or cups. The shelves above may be converted into a receptacle for plates and jugs. The wainscoting could be carried high, and a narrow shelf for ornamental platters topping it. If the steins or cups are not displayed on the mantel, they may be hung from this narrow railing, with very charming effect. The built-in china closet precludes the necessity of a buffet or sideboard. Leaded glass doors permit the china to prettily show, and a few choice pieces of cut glass may be added.

The promiscuous use of colors should be avoided, and one scheme adhered to throughout, if good results and harmony are desired.

A stone foundation is used, and a cellar runs under the entire house, being 7 feet in depth. A store-room, laundry, trunk and furnace room may be partitioned off and finished with cement floors.

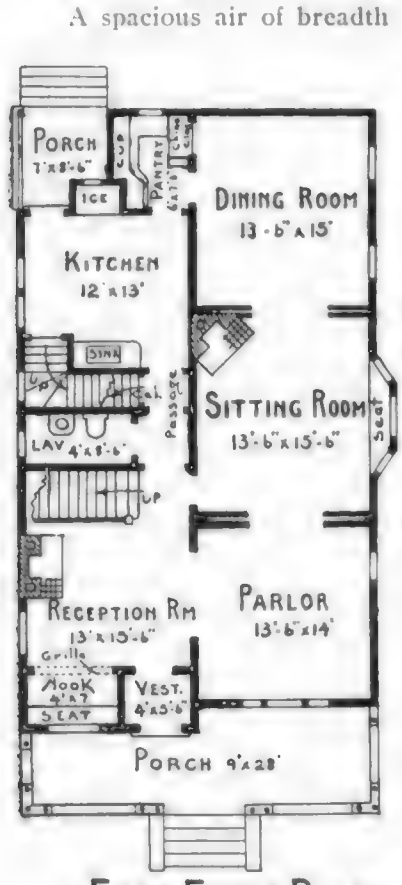
If any modifications are wished, and the demands of the family make these necessary, they may be made with but trivial expense. On the second floor, a third fire-place may be added in one of the front bedrooms, and another chamber could be made by reducing the size of the two and changing the servant's room to extend over the kitchen porch. The size of the bath-room, which should have tiled floor and walls, could be reduced to 7 x 9 feet.

The most favored treatment of the walls of the parlor is in damassé effect, in green or dull pink, or in pompadour stripes, varied with baskets or garlands of flowers.

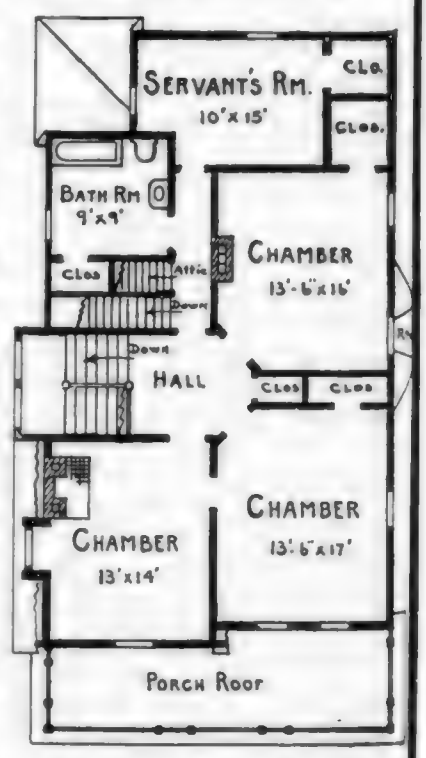
Panels, outlined with fancy white wood beading, give a beautiful appearance that is appropriate for an Empire or Louis XV drawing-room. Mahogany furniture is far preferable to gilt and upholstered pieces, and the new Colonial mirrors with gilt frames add richness and elegance. The pictures should be of a good school, whether copies or originals, and hung low on an even line with the vision of the eye. A little that will bear criticism is far more advisable than much that can be figuratively dissected.

A winter room suggestive of the luxury of fireside cheer, with the hearth-place for its center, bright, warm color striking its dominant note and focusing every ray of wintry sunshine, should be arranged in the house. The most elementary changes in the color scheme may alter the whole character of a room. Copper-red for rose-pink, orange for primrose, bronze-green for soft blue, will work a magical transformation from summer to winter environment.

Of all the rooms in a house the library may well be described as the winter room *par excellence*, its attractions being strongest when the nipping and eager air outside renders indoor comfort doubly desirable. In character the room should be in the Georgian style, for which there is now such a strong feeling, the interpretation of the term, however, allowing ample margin for its adaptation to the modern standard of comfort. The structural woodwork is in fumed oak, which could, as a matter of economy, be replaced by pine, enameled white and enriched with composition. The characteristic decoration of ceiling and frieze is in plaster left entirely white. The sketch being intended principally to emphasize the beauty of this type of decoration, the details of furnishing are but slightly indicated; the writing table of fumed oak, simple but satisfying in construction and outline, with its writing chair covered in red leather, the arm-chair, designed after the manner of an earlier period with upholstery of rose and jasper tapestry, the Oriental carpet with its plain center of rich, deep crimson. Imagination completes the picture with well-filled bookshelves built into the wall after a fashion of the period, or made of fumed oak to suit the substantial furnishing, and endows it with color in the tapestry coverings of chairs and couches and short curtains of deep crimson velvet reflecting the glow of the evening firelight. In a room of this description, however, the primary element of beauty lies in the structural decoration, to which the color scheme is necessarily subordinate. It calls, therefore, for less variation with the changing seasons than a room which depends mainly on its scheme of coloring.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

DESCRIPTION OF PLATES.

(Continued from page 43.)

$1.00. Cut to measure, 50 cents extra.

Fig. 626. Costume of coffee-colored zibeline, with collar, cuffs and belt of fancy Russian embroidery in black and white. Cape collars and applied stole fronts add style to the jacket, which is in fanciful style. The slot-seam skirt displays the customary panel effect in front, and zig-zag bands of the material furnish the heading for the simulated flounce. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig 627.—Costume of berry-colored broadcloth, with jacket having spade fronts and peplum. Fancy velvet collar and cuffs, and set pieces of braid ornament the double-breasted fronts. Braid in fanciful designs provides an elaborate finish for the skirt in slot-seam style. Pattern, jacket, $1.00; skirt, $1.50. Cut to measure, 50 cents extra.

CONCEITS IN NET AND LACE.

(Illustrated on page 20.)

Fig. B48.—Robe of white filet net, with short yoke, outlined with appliqué; corsage bow of burnt orange panne. Lower part of waist, sleeves and flounce of accordeon-plaited ivory silk; over the latter the lace extending in deep points at the sides. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 25 cents extra.

Fig. B49.—Gown of black Chantilly net, with drop-shoulder yoke, jabot and cuffs of white Irish lace. Overlapping flounces, outlined with black velvet ribbon increase the flare of the skirt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. B50.—Gown of black silk muslin, uniquely strapped with black velvet, decorated with appliqués. Introductions of white filet net in collar, cuffs and foot facing. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

FANCIFUL DESIGNS IN SKIRTS.

(Illustrated on page 22.)

Fig. 320.—Skirt of black taffeta, with tapering box-plaits, headed by grelots. Decorations of black velvet ribbon. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 321.—Skirt of biscuit-colored tussore silk, with trimmings on front gore and hip decorations. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 322.—Skirt of royal blue taffeta, in triple skirt style, fancifully decorated with velvet ribbon. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 323.—Skirt of black peau de soie, with unique jabot effect at the back. Strappings and fancy ornaments. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 324.—Plaited skirt of Sapho satin, effectively strapped in hip yoke effect. Pattern, $1.00. Cut to measure, 50 cents extra.

GOWNS FOR CEREMONIOUS OCCASIONS.

(Illustrated on page 24.)

Fig. A54.—Gown of black Chantilly net, with lower part of waist and sleeves of white Irish lace. Skirt tucked in clusters and decorated at the foot with medallions. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A55. — Gown of sapphire blue Sapho satin, with epaulettes, collar and front band of white Venise. Waist elaborated with jet and fancy stitches in black and white. Medallions head flounce on the skirt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A56.—Gown of pearl crêpe de Chine, with round yoke, sleeve caps and band on skirt of filet net; decorations of darker gray velvet ribbon. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

WALKING SUITS IN TAILOR FINISH.

(Illustrated on page 26.)

Fig. 1107.—Suit of invisible brown plaid, with revers and rolling collar of plain brown cloth, trimmed in narrow braid. Strap belt, flaring cuffs and decoration of skirt also of plain material. Waist in Norfolk style, with yoke in fanciful pointed outline. Pattern, waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 1108. — Suit in snowflake goods, severely plain, with jacket tightly adjusted. Rolling collar of black velvet. Skirt varied by plaits arranged below the smooth-fitting upper portion. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

NATTY DEVELOPMENTS IN CLOTH.

(Illustrated on page 28.)

Fig. A86.—Gown of sapphire blue zibeline, with coat in plaited style extended below the hips. Cape collar decorated with strappings, vest of black panne, outlined with black and white braid. Flounce on skirt headed by strappings. Pattern, coat, $1.50; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A87.—Gown of black and white cheviot, with fanciful sailor collar and plaited fronts, shaped to disclose a vest of black velvet, adorned with Bulgarian embroidery. Unique belt and sleeves; skirt plaited. Decorations of velvet ribbon. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. A88.—Gown of gun-metal gray zibeline, with strappings of broadcloth. Odd "handkerchief" cape collar; vest and stock of black panne and embroidery. Jacket extends below the waist in handkerchief effect. Skirt laid in side plaits. Pattern, waist, $1.50; skirt, $1.00. Cut to measure, 50 cents extra.

PARISIAN FANCIES IN UNDER MUSLINS.

(Illustrated on page 30.)

Fig. A, B, C.—Set comprising nightgown, drawers and chemise, in pompadour style, elaborated with tucks, medallions, lace and ribbon. Pattern, 50 cents each. Cut to measure, 25 cents extra, each.

Fig. D.—Petticoat of champagne-colored taffeta, lengthened by box-plaited flounce, frilled in Vandyke effect; lower part corded. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. E.—Parisian novelty, ribbon petticoat, suspended from a band, and fancified by alternate flounces of ribbon and pinked ruffles. Pattern, 75 cents. Cut to measure, 25 cents extra.

Figs. F and G.—Night robes of white Indian linon, decorated with lace, tucks and ribbons. Smart features are introduced in each. Pattern, 75 cents each. Cut to measure, 25 cents extra, each.

Fig. H.—Petticoat of apple-green Swiss taffeta, with frill in scalloped effect. Decorations of ribbon. Pattern, 50 cents. Cut to measure, 25 cents extra.

Figs. I and J.—Dainty handkerchiefs of white grass linen, with Honiton lace decorations, in two fanciful designs.

Fig. K.—Matinée of moss-rose China silk, with tucked shawl collar and trimmings of accordeon-plaited Liberty silk. Jabot of lace and silk in front. Pattern, 75 cents. Cut to measure, 25 cents extra.

SUGGESTIONS FOR JUVENILES.

(Illustrated on page 32.)

Fig. B66.—Frock of putty-colored veiling in slot-seam style and waist distinguished by a unique, square bertha. Foot trimming of velvet ribbon. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B67.—Frock of mignonette-green cashmere, with double cape collars and strap collar, stock and fancy cuffs of filet net. Buttons provide an ornamental touch, and the skirt is in slot-seam effect to correspond with the waist, and decorated with ribbon. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. B68.—Plaited frock of hyacinth-blue albatross, stitched in white, fanciful collar and cuffs, ornamented with grêlots. Waist in bolero style; crush belt of hunter's-green panne. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B69.—Frock of white Swiss, elaborated with tucks and insertion; unique bertha, frilled with lace. Tucked bishop sleeves, skirt striped with insertion, and lengthened with flounce. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B70.—Frock of dull blue etamine, with yoke in tucks and insertion. Revers frilled with lace simulate sailor collar. Greenaway sash, with fringed ends. Pattern, $1.00. Cut to order, 25 cents extra.

(Continued on page 47.)

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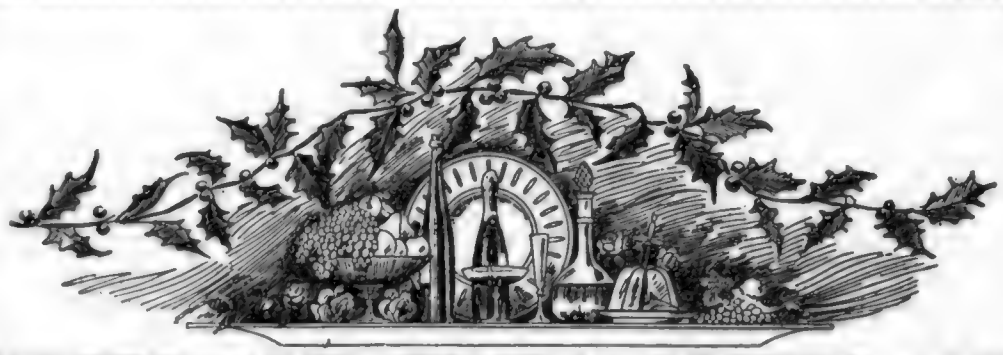

USEFUL AND TIMELY RECIPES AND SUGGESTIONS.

Edited by LIA RAND, author of the "Philosophy of Cooking," etc.

A CHRISTMAS DINNER.

MERRY CHRISTMAS to all the kind readers of the PICTORIAL REVIEW! Christmas is at our door again and the festive season begins alike for old and young.

Christmas dinner is essentially a home affair and a day of rejoicing and reunion. It is a day of anticipation for the little folks, with visions of all conceivable goodies! We will aid them and try to satisfy their childish dreams.

Decorate the dining room with a profusion of Christmas greens and branches of holly. Put on a fine table cloth and have the table resplendent with cut glass and silver—it never can be too nice—and place on it plates filled with bonbons, fancy cakes, salted almonds, stuffed prunes, olives, jellies, nuts and raisins, and small cakes. Place in the middle of the table a miniature Christmas tree, dressed with a profusion of candles, fairy lamps and all kinds of fancy candies and comic paper figures. Hang on it a small souvenir for each guest. These need not be expensive presents, but something funny and appropriate, to promote merriment and laughter. We all, both little and big, love surprises!

"The turnpike road to people's hearts, I find,
Lies thro' their mouths, or I mistake mankind."

Dinner Menu

Raw Oysters on the Half Shell
With Crackers and Bordeaux Sauce
Club Canape
Chicken Gumbo Soup
Olives Celery Salted Almonds Stuffed Prunes
Lobster Cutlets Tomato Sauce
Boiled Potatoes, with Drawn Butter
Sweetbreads Patties
Green Peas
Turkey Cran erry Sauce
Fried Potatoes
Lemon Sherbet
White Squabs, dressed with Cress
And Grape Jelly
Cheese Drops Lettuce Salad Plain
Plum Pudding Brandy Sauce
Vanilla and Chocolate Ice Cream
Petit Four and Small Pound Cakes
Fruit Coffee

Club Canape.

Rub fine in a bowl, the yolks of four hard-boiled eggs; add slowly half a cupful of partly melted butter; then add eight anchovies, finely mashed, one and a half tablespoonfuls of chopped capers, one and a half tablespoonfuls of tarragon vinegar, one and a half teaspoonfuls of English mustard and two tablespoonfuls of mayonnaise. Cut twelve slices of bread, cut off the crust, trim uniformly, fry them a light brown in clarified butter; when cold cover one side with the above mixture. Remove the pits from twelve large olives, put them in a saucepan, cover with boiling water, let them stand fifteen minutes, drain off the water. Then put one olive in the center of each canape and twist an anchovy around each olive; put a teaspoonful of Russian caviare around the anchovy. Serve cold after the oysters.

Chicken Gumbo Soup.

Roast a pair of chickens the day before, and according to the quantity of soup required, they may be used for dinner and the soup made from what is left. Cut all the meat in small pieces, put the bones in the soup pot and pour over them as much water as soup required. Cut up half a pound of lean bacon very fine and fry it with two finely cut up onions and three tablespoonfuls of flour until a light brown. Pour this in the soup with a quart of okra, cut very fine, and salt and pepper to taste. Let this all simmer in a well covered pot for three hours. Strain it, put it back in the pot with the cold cut up chicken. When it is warmed through serve with squares of bread fried in good butter.

Stuffed Prunes.

Wash whatever quantity of prunes is required, and soak them in cold water for three hours. Drain them, place them in a saucepan and cover them with cold water. Boil slowly for ten minutes, drain and remove the pits very carefully. Fill them with fine chopped almonds and close each one so as to give them their original shape. Roll them in granulated sugar and serve them as a side dish, the same as salted almonds.

Lobster Cutlets.

Beat two ounces of butter until light, add two whole eggs, salt and pepper to taste and a tablespoonful of bread crumbs. Mix all well, then add the minced lobster meat, using to the above quantity one pound can. Spread out on a platter to the thickness of a cutlet; place on ice, and when chilled, shape it. Put a wooden skewer in each cutlet, dip it in beaten egg, roll in bread crumbs and fry a nice brown in very hot fat. Roll a fancy paper around each skewer, arrange the cutlets around a round platter, place a thick tomato sauce in the middle and serve very hot.

Sweetbreads Patties.

Blanch the sweetbreads, clean them, remove all the skin and cut them in small pieces. Allow a pint of sweetbreads for a dozen patties. Boil half a pint of cream, and add to it a tablespoonful of flour mixed in a little cold milk. Salt and pepper to taste and pour in the cut up sweetbreads; boil for twenty minutes. Fill the patty shells and serve hot. Place on individual plates; surround them with green peas.

Lemon Sherbet.

This is very easily made. Two quarts of water; the juice of nine lemons; one quart of cut sugar; two well beaten eggs. Rub the sugar on some of the lemons. Freeze and serve in tall glasses.

White Squabs.

Dressing for squabs: Grate one loaf of stale bread; rub in two tablespoonfuls of butter, two beaten eggs, a teaspoonful of onion juice or a grated onion, salt and pepper to taste. Fill the birds with it and sew them up. Bind each bird in fat pork, cutting the slices very thin, and roast them a nice brown color. Serve the birds on a slice of lemon, or toast, if preferred; surround with cress dressed with oil and vinegar. These can be served either on a large meat platter or on individual plates.

Cheese Drops.

Rub three ounces of butter and four ounces of flour together and add one ounce of grated parmesan cheese. Season with salt and a pinch of cayenne. Beat separately a whole egg, and work all into a paste. Roll the paste out to a quarter of an inch in thickness, cut with a small round cutter, and bake a delicate brown. Serve these with lettuce, which should be dressed with vinegar and oil only.

Old-Fashioned Plum Pudding.

Take six ounces of chopped suet, six ounces of raisins, seeded and chopped fine; three ounces of currants, picked, washed and chopped fine; three ounces of sifted flour, three whole eggs, a sixth of a nutmeg, grated; a small blade of mace and a stick of cinnamon, both ground as fine as possible; add half a teaspoonful of salt, half a pint of cream, half an ounce of citron and half an ounce of orange peel, both chopped fine. Beat the whole eggs and spice well together, then add all the rest of the ingredients and mix well. One teaspoonful of molasses gives the pudding a good color. One wineglassful of brandy, one glassful of port wine and a pony of some cordial makes the pudding much more palatable; but it can be left out. Let the mixture stand over night, as it will assimilate much better and become richer and fuller in flavor. The next day, dip a fine, close linen cloth into boiling water and spread it on a sieve, flour it and put the mass into it and tie it up. Have a pot ready, with six quarts of boiling water, and immerse the pudding in it. Keep the water kettle full with boiling water to fill up the pudding pot when the water evaporates. Be sure to keep the pudding boiling continually for six hours. The above quantity is sufficient for six persons.

Brandy Sauce for the Plum Pudding.

Sweeten a glass of brandy, a glass of sherry and a pony of curaçoa with two tablespoonfuls of sugar. Pour it into a gill of melted butter, beating it to a froth. Serve in a sauceboat and grate nutmeg on top. It is very effective to bring the pudding on fire to the table. Pour some rum over it and set afire before bringing to the dining room.

To Dress Celery.

Place the celery on the ice one hour before dressing. Cut all the vivid green part off; cut the long stalks into lengths of five inches, slit one end three or four times, purl the edges with a sharp knife. Put it in ice water until time of serving.

Small Pound Cakes.

Beat half a pound of good butter until light; mix into it a half pound of sugar; add half of twice sifted flour and the yolks of six eggs, and beat again. Then add the juice and rind of one lemon and the six whites beaten to a stiff snow. Butter the cake molds. Bake in a hot oven. Just before serving, place on top of each little cake some red jelly or a maraschino cherry.

DESCRIPTION OF PLATES.

(Continued from page 45.)

SMART APPAREL FOR CHILDREN.

(Illustrated on page 34.)

Fig. B71.—Frock of reséda-green cashmere, with drop-shoulder and hip yoke, below which box-plaits are arranged. Round yoke, collar and cuffs of Bruges lace. Foot decoration of black velvet ribbon. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B72.—Sailor suit of white serge, relieved with scarlet silk. Embroidered scarlet silk anchors and tucked vest of white wash silk. Straps of silk, with buttons, are a decoration of the box-plaited skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B73.—Frock of white veiling and Escurial lace, with frills widening the square sailor collar. Scarf of white silk, and belt of same. Skirt elaborated with insertion and tucks, lengthened by gathered flounce trimmed with ribbon. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B74.—Frock of berry-red satin cloth, stitched in white, with pointed drop-shoulder yoke, hip yoke corresponding in outline. Jaunty bolero waist, under-blouse of cream silk. Skirt box-plaited. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B75.—Frock of gentian blue challis, with tucked silk yoke, novel strap collar of filet net. Box-plaits form the main embellishment. Pattern, $1.00. Cut to measure, 25 cents extra.

NATTY FROCKS IN CLOTH.

(Illustrated on page 36.)

Fig. B81.—Frock of cornflower blue broadcloth, with yoke tucked en bayadère, and outlined with a wide bertha bordered with tapestry bands. Lower part of waist and skirt tucked, the latter lengthened by a fitted circular flounce, banded effectively. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B82.—Frock of Indian red serge, with tucked waist modified by yoke, framed by a unique flat bertha yoke, formed by a unique flat bertha. Sleeves tucked on the outside, and skirt tucked in clusters, with braid decoration matching same on waist. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B83.—Frock of ivory etamine, with tucked drop-shoulder yoke, and box-plaited bolero waist, with blouse of scarlet silk. Bishop sleeves and skirt box-plaited. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B84.—Frock of leaf-green cheviot, with circular cape-collar and tucked stock, vest and front. Fancy bands of Russian embroidery. Bishop sleeves, and skirt tucked in clusters, lengthened by flounce. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B85.—Frock of royal blue lady's cloth, with sailor collar and vest sections of scarlet, blue and green plaid. Bolero waist, blouse of scarlet silk. Flounce is a feature of tucked flounce; belt of black velvet. Pattern, $1.00. Cut to measure, 25 cents extra.

PRETTY BLOUSE-WAIST FROCKS.

(Illustrated on page 38.)

Fig. B76.—Frock of coffee-colored etamine, with inserts of Arabe lace on the waist and skirt. Buttons adorn the double-breasted fronts, and straps are a feature of the collar and cuffs. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B77.—Frock of dahlia red cashmere, with unique yoke extended to the waist in front. Waist tucked en bayadère, and a panel is arranged at the front of the tucked skirt. Fanciful turn-over for stock. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A78.—Frock of pistache-green veiling, with waist closed in Duchess style, ornamented with buttons, and short strappings and pockets. Strappings ornament the skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. B79.—Frock of sapphire blue challis, with drop-shoulder yoke, plaits arranged at the front of waist and skirt. Buttons and strappings adorn the front. Patterns, $1.00. Cut to measure, 25 cents extra.

Fig. B80.—Frock of écru crêpe cloth, with crimson velvet motifs and tucked vest. Both waist and skirt tucked to simulate plaits. Pattern, $1.00. Cut to measure, 25 cents extra.

THINGS WORTH KNOWING.

In cooking onions, the odor will be absorbed if a pot of coffee be kept boiling at the same time. The same with cabbage, turnips and similar highly odorous vegetables.

* * *

In washing flannels use only tepid water, with a tablespoonful of borax and one of household ammonia to the tub. Wash thoroughly, using castile or some other good soap; rinse in tepid water, and dry in the shade.

* * *

Delicately-colored satin neck ribbons may be cleaned with cold water, ivory soap and a tooth brush for that purpose. Lather both sides thoroughly, scrubbing with the brush in one direction, then dip in cold water, without wringing. Take a dry towel, and "wipe out" the water, along with the way the satin runs. Pin on a curtain or hang over a chair, and when dry you will not have to use an iron, the ribbon appearing as fresh as when new.

PRESERVATION OF THE TEETH.

Gradually, but with constantly increasing force, the fact is gaining ground that it is better to preserve the perfect teeth that nature so generously furnishes than to neglect them and trust to the acknowledged skill of the dentist to repair the ravages of decay. The intelligent choice of the dentifrice employed at least twice a day must be a matter of careful investigation. Ordinary decay is dependent on the results of bacterial development which produces lactic acid, thus causing softening of the enamel. Dentacura Tooth Paste destroys the bacteria. It is a pleasant creamy detergent, delightful in use, economical and the package is secure against breakage.

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APHORISMS.

If evil be said of thee, and if it be true, correct thyself; if it be a lie, laugh at it.—Epictetus.

* * *

The ink of the scholar is more sacred than the blood of the martyr.—Mohammed.

* * *

In prosperity it is very easy to find a friend; in adversity, nothing is so difficult.—Epictetus.

* * *

Borrow neither time nor money from your neighbor; both are of equal value.—Francis Quarles.

* * *

A man, like his watch, is to be valued for his manner of going.—William Penn.

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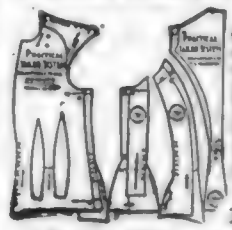

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Irvine K. Mott, M. D., of Cincinnati, O., demonstrated before the editorial board of the *Evening Post*, one of the leading daily papers of Cincinnati, the power of his remedy to cure the worst forms of kidney diseases. Later a public test was instituted under the auspices of the *Post*, and five cases of Bright's Disease and Diabetes were selected by them and placed under Dr. Mott's care. In three months' time all were pronounced cured, Harvard University having been chosen by the *Post* to make examination of the cases before and after treatment.

Any one desiring to read the details of this public test can obtain copies of the papers by writing to Dr. Mott for them.

This public demonstration gave Dr. Mott an international reputation that has brought him into correspondence with people all over the world, and several noted Europeans are numbered among those who have taken his treatment and been cured.

The doctor will correspond with those who are suffering with Bright's Disease, Diabetes or any kidney trouble, either in the first, intermediate, or last stages, and will be pleased to give his expert opinion free to those who will send him a description of their symptoms. An essay which the Doctor has prepared about kidney troubles and describing his new method of treatment will also be mailed by him. Correspondence for this purpose should be addressed to IRVINE K. MOTT, M.D., 136 Mitchell Building, Cincinnati, Ohio.

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A pleasant arrangement. Good design for 35 or 40 foot lot. Cost all complete, furnace heat, $2,300.

IF INTERESTED in above design send 2c. stamp for large figured floor plans and view and 16-Design Booklet. **I will** scale up and put into practical shape **your own ideas,** on approval, of a home **if plans are desired,** giving estimated cost and cost of plans. SEE list of my six classified books, full of good practical designs. Select book as to cost of house desired.

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7	has 57 designs from	1,600	to 2,500
8	has 54 designs from	2,600	to 3,500
9	has 30 (12 stables) designs,	3,600	to 10,000
10	has 37 (20 one story),	450	to 3,000
12	has 45 (Colonial New),	1,200	to 5,000

Views, plans and estimates to each. Price, books, **$1** each; any two, **$1.50**; four, **$2**; five, **$2.50**; all six, **$3.** Booklet of 30 sample designs, "How to Start Right and SAVE MONEY," 25c. (silver). All prepaid.
D. S. HOPKINS, Architect, Dept. I, Grand Rapids, Mich.

Pictorial Review

JANUARY, 1903

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ANNOUNCEMENT.

Our competitions for menus for Christmas dinners and also for inexpensive Christmas gifts made at home closed November 15 as announced. Awards were made as follows:

Mrs. George Howey. Rome, Ga., $5 for best menu for home Christmas dinner, with recipes for same.

MENU.

Oyster Cocktails.
Tomato Bisque Soup.
Roast Turkey, Cranberry Sauce. Browned Sweet Potatoes.
Green French Peas.
String Beans. Celery. Asparagus Salad.
Lemon Ice. Mince Pie.
Coffee. Nuts.

Mrs. Mae Barker. 700 Lafayette St., Ottawa, Ill., $3 for second best menu with recipes for same.

MENU.

Tomato Soup.
Roast Turkey, Dressing Gravy.
Mashed Potatoes. Escalloped Tomatoes. Mashed Squash.
Celery. Pickles. Banana Salad.
Salted Almonds (or Peanuts).
Old-fashioned Steamed English Plum Pudding.
Pumpkin Pie (or Home-made Mince Pie).
Coffee.

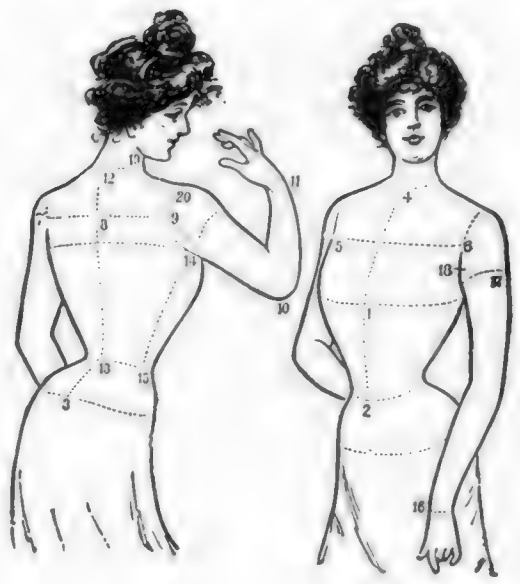
Jennie W. Gilman, Woodmere, Long Island, $5 for best suggestions for inexpensive Christmas gifts made at home.

Sachet Cases (for handkerchiefs, veils and gloves).
Book Covers
Fancy Stocks.
Toilet Covers (for pincushion, dresser cover, etc.).

Mrs. C. W. Gordon, Fisher's Island, New York, $3 for second best suggestions for inexpensive home-made Christmas gifts.

Traveling Cases for turn-overs and top collars.

Directions for Self-Measurement



1-1—Around bust	4-2—Length of waist in front
2-2— " waist	12-13—Length of waist in back
3-3— " hips	14-15—Length under arm
4-4— " neck	18-16— " of inside sleeve
5-6—Across front	6-6—Armhole
7-9— " back	17-17—Thickness of arm
8-9—Back to armhole	16-16—Around wrist
9-10—Armhole to elbow	19-20—Shoulder measure—Length of garment
10-11—Elbow to wrist	

Kindly fill out the above measurements very carefully.

Length of skirt from center front to floor.
Length of back from waist line to floor.
Length of hip from waist to floor.
Around waist.
Around hip 5 inches below waist line.

Our Paper Patterns

(to measure) are **cut to fit.** We guarantee every pattern sent out to give the identical style and fit illustrated in the design from which it is ordered. Fill out carefully the following Coupon:

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In what Month's issue .....

Bust ..... Waist .....

Length of front of waist ..... Length of back of waist.....

Length of under-arm seam ..... Length of front seam of sleeve.....

Width of back ..... Length of skirt..... Hips..... .....

Sender's name .....

Address in full .....

Amount enclosed with order, $..... .....

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Enclosed please find One Dollar for One Year's Subscription to PICTORIAL REVIEW, beginning with ..... number.

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Address .....

City ....

SWEET LAVENDER.

The lovely Lesbia of ancient Rome had her bath scented with lavender, for this odorous perfume in oil or water imparts a refreshing fragrance to the skin, and is a mild invigorator. There is no lavender so purely fragrant as that of merry England; the coarse French lavender oil is not worth more than a sixth of the former.

At the gate of the silvery Thames, on Canary Island, flourishes the wild sea lavender. The fields at Mitcham and its lavender-scented lanes are historical.

The sweet lavender fields are planted in long rows, and every alternate year alternate rows are taken up, so that cuttings can be made, and the remaining shrubs spread out. The herb is cut down by odd-looking little sickles, with a rough edge, for the stems are very tough and have to be almost sawed through.

Lavender is measured by "mats" on the fields; that is, about a hundred weight is laid on a brass mat before taken away. About 17 mats go to the ton if wet, and twenty if dry. It is taken to the distillery in big quantities, a ton at a time. Fancy an immense wagon heaped up with sweet lavender, the incense of the atmosphere! Hundreds of gallons of liquid are worked at a time.

The *bain de luxe* of a Mayfair beauty was redolent with this aromatic perfume.

* * *

TRAINING CHILDREN.

It is a wise plan to cultivate some one preference in a child, first allowing him to evince a leaning in whatever direction he chooses. If he is interested in miniature trains and machinery, encourage it, and as he grows older, provide him with literature by eminent inventors on the subject. There are so few of us endowed with natural talent for a well-defined pursuit that one must needs have recourse to artificial aid whereby to stimulate the development of the taste.

Instructive books are to be preferred above all others for children, and much may be gleaned—and retained—with a few wise selections. Nature, which encompasses us, is wonderful in her workings, and illustrates sermons in themselves in the smallest form of insect life even. Read to children of birds and their habits, and it will teach them to protect the little feathered objects. When walking in the country with them, point out the nests in the trees, and compare them to their own home-nest.

A caterpillar may be made the subject of a lengthy and interesting discourse in its evolution from the chrysalis; its relative, the silk-worm may be included. Then, too, there is the scarlet lady-bug, whom the nursery rhyme advised to fly home, and the busy ant and its industry.

AS WE SEE EACH OTHER.

One is sometimes tempted to wonder whether men or women are the best judges of clothes. It is said that women do not really dress to please the opposite sex, but to outvie and excite the jealousy of each other; but men apparently dress for their own satisfaction. Now and then one sees a woman whose clothes are absolutely characteristic of her, and bear the impress of having been carefully thought out by their wearer. These are those who never wear garments fashioned like others; but the majority of women do not desire, nor, indeed, would it become them, to be individualistic in their attire. They like to be "in the fashion." And the question is are they, or are men, best suited to making what is understood by la Mode. On the whole, one inclines to the opinion that men are really the best judges of what best suits the female form divine; and, on the other hand, it would seem as if woman's taste in men's clothing is far more reliable than man's. She is quick to detect a mistake in the choice of a tie, to note the angle of a hat, the set of a coat, the pattern of a tweed, the shape of a collar, and she never falls into the error of urging her men folk to adopt any atrocious things merely because they are described as "very fashionable." The man whom a woman considers well-dressed is well-fitted, absolutely well-groomed and quite unobtrusive alike in the matter of hats, waistcoats, ties or patterns, and this looks as if each sex were meant to select the other's clothes. Women are ready enough to admit men's good taste and cleverness in this direction; but the other sex disclaim with horror the ability of their womenkind to exercise any judgment with regard to their wardrobes, despite the fact that an unfavorable feminine opinion of anything they are wearing means its instant disuse. Perhaps if men and women alike more freely expressed themselves in fashion journals from time to time about each other's clothes, it would be better for both.

* * *

PREPARING FOR THE WINTER.

Winter fashions in clothes have declared themselves, and Winter wardrobes have been replenished. The next step in advance of the season is to put our houses into their Winter garb, to hang curtains, see to the screening of doors. Sofas and chairs should be turned to the sun, and allowed to thoroughly air. The house should be aired as well.

No Woman need be a Wall-Flower

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NO WOMAN cares to be a wall-flower and no woman need be if she will take advantage of what science has done for her benefit. It is the woman of the plump, well-rounded figure whose card at the ball is always filled while her scrawny sisters sit out dance after dance. With the perfect development of form goes a beauty which has a peculiar attractiveness. She, who has such a figure can always dress to advantage while the most elaborate gowns lose their beauty when fitted to or draped on the angular woman. Any woman, never mind how thin or angular she is, never mind how much she lacks in physical attractiveness, can make herself of perfect **form and figure** by a method which is simply marvelous in its results. **The secret is hers for the asking.** She can learn without any embarrassment how thousands of other women as little or less favored by Nature as herself have achieved that perfection of form so much to be desired. In order to obtain this secret of self-development at your own home, in your own room, without any assistance whatever, you have but to write a line of request, enclosing stamp to pay postage, and it will be sent you absolutely free in plain, sealed package, together with abundant evidence of results obtained and numerous photos from life. Address **THE AURUM CO., Dept. Q-K. 55 State St, CHICAGO, ILLS.**

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" 16 to 20	"	5c. "
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ACCORDION.

¼-in., ⅜-in., ½-in.

From 1 to 5	inches,	2c. yard.
" 6 to 10	"	3c. "
" 11 to 15	"	5c. "
" 16 to 20	"	7c. "
" 21 to 25	"	12c. "
" 26 to 30	"	14c. "
" 31 to 40	"	18c. "
" 41 to 50	"	22c. "
" 51 to 60	"	25c. "

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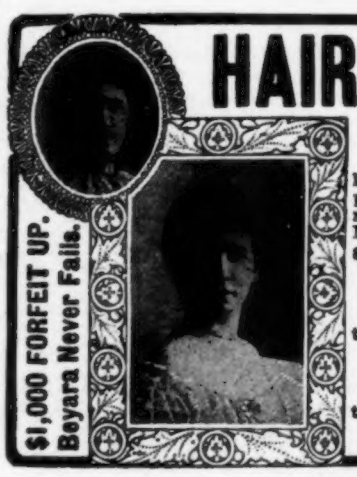

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DEC 3 1902

McDowell's Practical Lesson in Dresscutting

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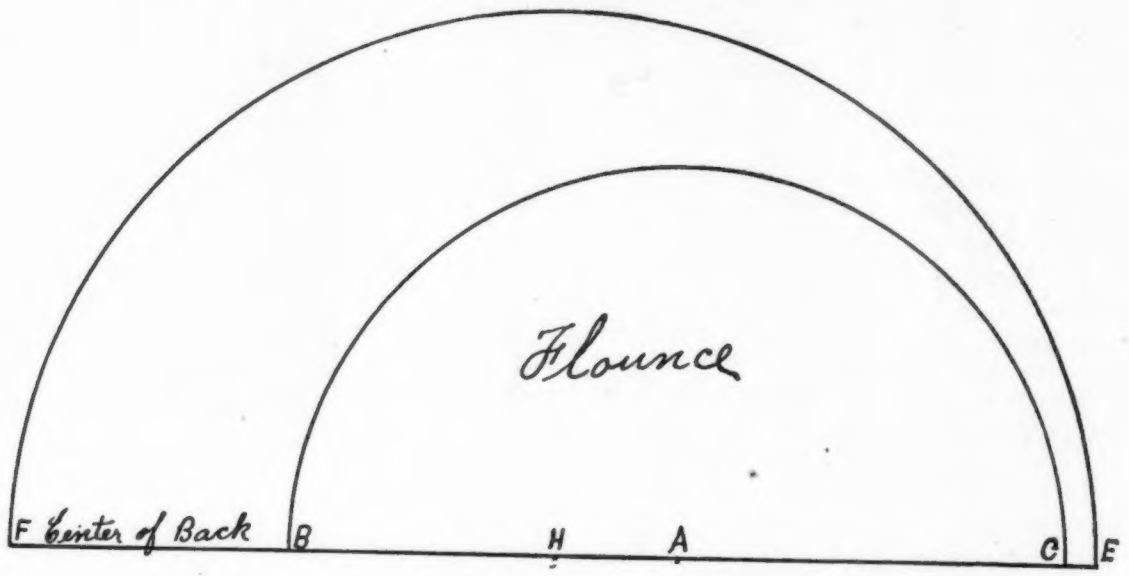
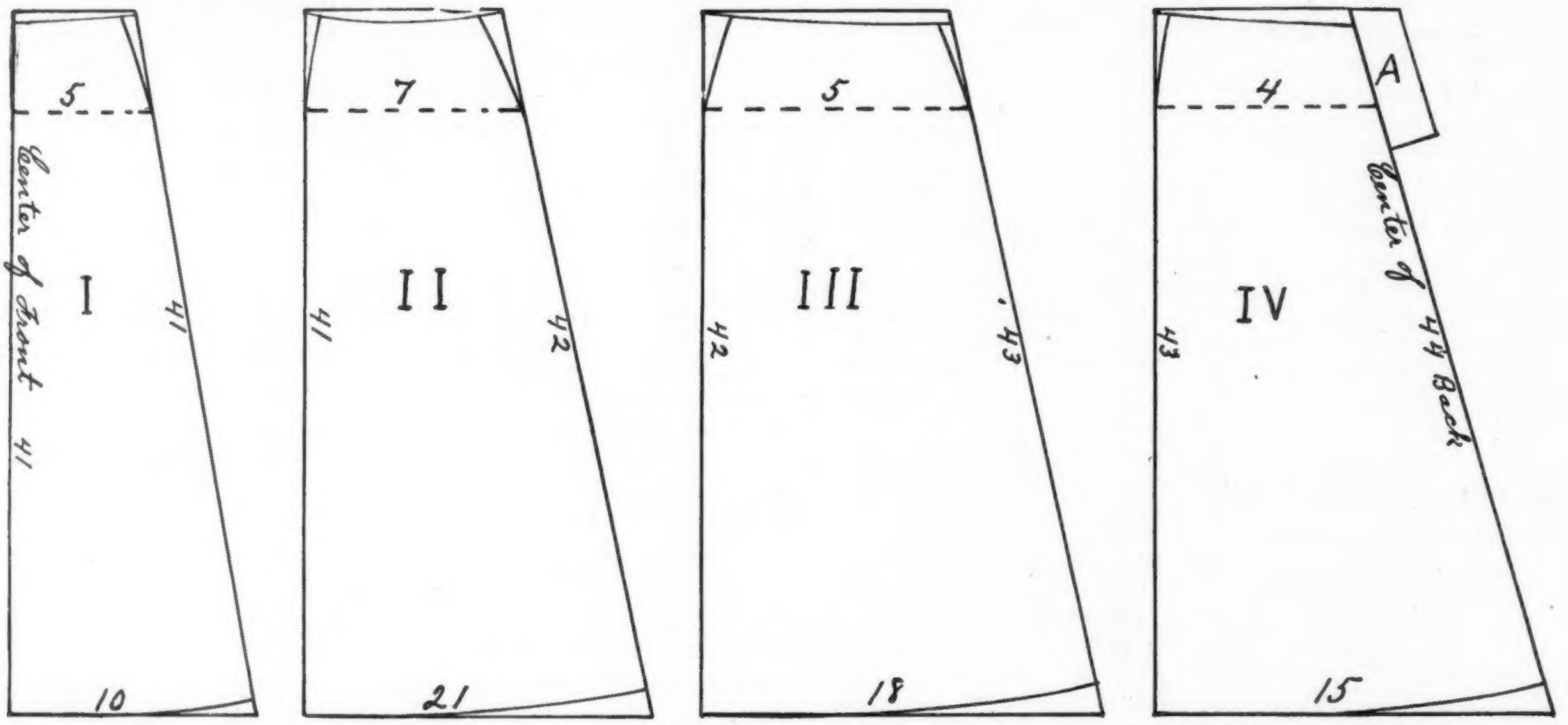
THE "MAZEPA" SKIRT, WITH GRADUATED TUNIC FLOUNCES.





This skirt is made of Venetian Cloth and has a panel front; the lower part is made with three graduated tunic flounces, finished with tailor stitching and terminating at a point either side of the front panel. It has double stitched, raised front seams; four rows of tailor stitching around the bottom, and plain in the back. This style is decidedly new and makes a very attractive skirt. It is made over a well-fitted foundation lining, which may be either five or seven-gored. Cut the lining, baste and fit it and have it turned up the proper length. Now take out the front panel and lay the remainder of the skirt flat on the table; begin with the bottom flounce and lay it on the lining so the lower edge will come even with the bottom of the lining. These flounces should be turned up and stitched around the lower edge before putting them on the lining. Proceed with the second and third flounce in the same manner, leaving them lap over each other about four inches. After you have the flounces basted on, then cut the goods for the remaining part of the gores, being careful to allow about four inches to lap over the top flounce.

THE FOUNDATION SKIRT.—We will draft this to a 25 waist and 42 hip measure; 41 front length; 42 side and 44 back length. You can put as much train, or sweep, on the skirt as you desire, only do not get too much or it will spoil the effect of the flounce, which is intended to run high in the back.

The Front Gore is drafted by drawing the centre line 41 inches; square out at top for waist line; measure down 5 inches and draw hip line, making this piece 5 inches wide at hip; square out at the bottom 10 inches and draw the bias line. Measure from top of bias line 41 inches and curve to centre of gore at bottom.

The Second Gore is drafted by making the straight edge 41 inches long; square out at the top for the waist line and measure down 5 inches for the hip line, making this piece 7 inches wide at hip; square out at the bottom 21 inches, and draw the bias line; measure from the waist line down this bias line 42 inches and curve to the centre of gore.

The Third Gore: Draft the straight line 42 inches long, draw straight line at top for waist line; measure down straight line 5 inches and draw hip line, making this piece 5 inches wide at hip; square out at the bottom 18 inches and draw bias line to waist line. Measure down from waist line ½ inch and curve waist line, as shown in cut. Measure from this curve line down 43 inches and curve to centre of gore.

The Fourth Gore is drafted as shown by Diagram IV, or just in the same manner as the third gore, making the centre of back 44 inches, or as long as you desire the sweep. We allow a piece of goods on this gore 3 inches wide and 8 inches long, as shown in cut marked A, to protect the vent. This is added only on the left hand gore of the skirt.

The Waist Line: Measure these four gores at the waist line and add them together, and whatever they measure more than half the waist measure must be taken out in darts, in the seams, as shown in the cut.

The Flounce: Take your tape line and pivot from the edge of the paper at A, and strike a perfect circle, B C, that will measure just half the distance around the skirt where the lower flounce is to be sewed on. Next measure from C to E, about 2 inches, and from B to F, about 10 inches; then pivot along the edge, at about H, so your pencil will touch points F and E, and strike circle F E. In laying the pattern on the goods place line F B on fold of goods and cut the flounce double, allowing enough goods at the bottom to turn up and stitch.

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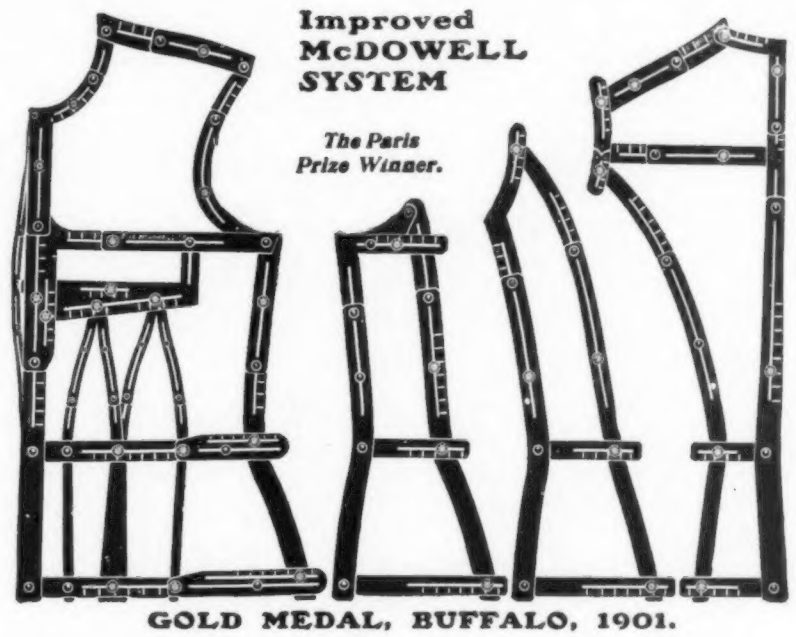

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The McDowell System Makes You an Expert

BEWARE OF IMITATIONS

The great success of the McDowell Schools is due to our having the most simple and perfect method of cutting in existence, and to our giving such a thorough and practical course of instruction in all branches of dressmaking that every pupil takes pleasure in recommending the System and School to her friends. Each department is under the supervision of teachers of undoubted ability, thoroughly competent to instruct every pupil in all the fine points of the trade.

No first-class dressmaker will now waste her time with the slow tailor's square—life is too short; neither will she waste time using imperfect pasteboard charts nor tin or pasteboard machines, which are only made for perfect forms and will not fit one person in a hundred. These imitations are worthless and are evidently made to be sold on our reputation.

Parties using inferior systems cannot give the style, grace and beauty to their garments which the McDowell Method gives. The very systems they use prevent them from giving the proper proportion and the stylish, graceful lines required in the artistic work of the present day. Parties using inferior methods will always be inferior dressmakers.

Course of Instruction—Practical, Thorough and Complete

Every style of Ladies' Garments taught. Your own materials made up. Unlimited lessons. Individual instruction. Expert tailors and experienced dressmakers employed as teachers to instruct pupils in Cutting, Fitting, Making and Finishing of Street, Evening and strictly Tailor-made Dresses. Everything new, novel, stylish and up-to-date. Shirt Waist, Bias Dart, Seamless Waist, French Basque, Princess, Sleeves, Skirts (gored and circular, always the latest), Coats, Capes, Wraps and Jackets; Lessons in Measuring, Draping, Basting, Boning, Matching Stripes and Plaids, Trying-on, etc. In fact, we teach you how to cut, fit and finish every style of garment worn, and give you all the information, experience, and everything necessary to make you an expert and insure your success. Visitors always welcome. Send for circulars, drafts, etc. Perfect Fitting Patterns of every description cut to measure.

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